

Authentic Japanese *Manga* with Translation

漫 画 人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

No. 66

MANGAJIN

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Chapatsu

Exploding in Japan

Cross-cultural
Comics Team

Hokusai's Manga
Sketch-Book



BASIC JAPANESE through comics

Lesson 66 • Sugiru: A passing word

Sugiru basically means “go past,” or “pass by/through,” and when speaking of geographical or physical movement, those English definitions convey its meaning just fine. But the word is also used to speak of going past points in time as well as various other kinds of numerical and abstract benchmarks, and in such cases the word can take on a broader range of meanings: “go over/above,” “go too far/exceed,” “elapse/expire/pass away,” and so forth.

At the same time, *sugiru* can be attached as a suffix to a wide variety of words, and in this capacity it most typically implies going past the desirable or appropriate level of the thing, quality, or action specified. That is, it indicates that there’s too much of the item or quality, or that the action is sustained too long, repeated too often, or otherwise done to a fault. Unless, of course, the word is used in a negative form—in which case it signifies the opposite: “*not* too/*not* excessively ~.”

To help you get a better feel for the range of *sugiru*, we’ve collected a sampling that includes both how it’s used as an independent verb and how it’s used as a suffix.

Pass through/by

The staff members of the restaurant Fujimori are on a bus on their way to enjoy a weekend at a *ryokan* (Japanese-style inn). They’re traveling along the coastline south of Tokyo.



© Abe & Kurata / Aji Ichi Monme, Shogakukan

One use of *sugiru* is to speak of passing by or through a physical/geographical place: *Atami o sugimashita* = “passed through Atami.”

Narration: 热海 を 過ぎた あたり で
Atami o sugita atari de
 (place name) (obj.) passed/went through approx. place/time at
 もう 出来上がっている 人 も いて...
mō deki-agatte iru hito mo ite...
 already completed/drunk people also existed-and
By around the time they passed through Atami, some were already pretty plastered...

Kuri: ノサあ普 わーっ にんじょオ!
Nosāpu wā! ninjō!
 (place name) as for compassion/love
“Nosappu is lo-o-ove...”

Passengers: ヤンヤ ヤンヤ
Yanya yanya
“Hey! Hey!” (general raucous noises)
 いいぞ、クリさん!!
ii zo, Kuri-san!!
 good (emph.) (name-hon.)
“All right, Kuri!!” (PL2)

- *deki-agatte iru* is from *deki-agaru*, which usually means “[something] is completed/finished being made”; in this case it’s a colloquialism for “is/are drunk”—i.e., what’s “completed/finished being made” is a state of inebriation.
- *Nosappu* probably refers to Cape Nosappu (ノサップ岬) in Hokkaido.

Go past/over

The ultra-conservative Yakami is sitting in the stands at a baseball game. He muses over all the other spectators doing “the wave” and explains that he’s too old to join in such childish nonsense.



© Nonaka Eiji / *Kachō Baka Ichi-dai*, Kodansha

Yakami: 言つとくけど、俺はもう30過ぎてんだぞ。
Ittoku kedo, ore wa mō sanjū sugite n da zo.
 will state but I/me as for already 30 have passed-(explan.) (emph.)
Let me note that I'm already over 30. (PL2)

- *ittoku* is a contraction of *itte oku*, the *-te* form of *iu* (“say”) plus *oku* (“set/leave”). *Oku* after the *-te* form of a verb can mean “[do the action] up front/for starters,” and *itte oku* is often like “let me say first off/to begin with” when offering a disclaimer or warning.
- *sugite n da* is a contraction of *sugite iru* (from *sugiru*) plus the explanatory *n da*.
- *zo* is a rough, masculine particle for added emphasis.

In this case, *sugiru* refers to passing or being over a certain age: *sanjussai o sugimashita* = “I’ve passed age 30/I’m over 30”; it can be used in the same way with points in time and other numerical benchmarks: *ichiji o sugimashita* = “it’s after 1:00.”

Elapse/expire

Horii has neglected to pay back the money he owes Tamai—a yakuza front man—and Tamai doesn’t intend to let him get away with it.



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Tamai: 堀井さん、期限すぎますよ、二百万。
Horii-san, kigen sugite-masu yo, nihyakuman.
 (name-hon.) time limit has passed (emph.) 2 million
“Horii, your time’s up on the 2 million.” (PL2)

Horii: 残念ですが、ないものは払えません。
Zannen desu ga, nai mono wa haraemasen.
 regretful is but not have thing as for can't pay
“I’m sorry, but I can’t pay what I don’t have.”
 (PL3)

- *sugite-masu* is a contraction of *sugite imasu*, from *sugiru*.
- *haraemasen* is the polite negative form of *haraeru* (“can pay”), from *harau* (“pay”).

In cases like this, it is a time period, rather than a point in time, that has passed, so *sugiru* can be equivalent to “elapsed” or “expired”; *kigen (ga) sugite imasu* = “the time limit/repayment period has expired.”

Exceed/go too far

Tanokura is a cranky old man who lives alone and takes on work from the company where a 15-year-old girl named Izumi works. Needing a place to live and thinking she can help Tanokura out, she says she'd like to move in with him, but he doesn't take her seriously.



© Hoshisato Mochiru / Ribingu Gēmu, Shogakukan

Tanokura: ケツ、悪ふざけが過ぎるぜ。
Ke!, waru-fuzake ga sugiru ze.
(interj.) bad joke (subj.) exceeds/goes too far (emph.)
“Sheesh! Your bad joke goes too far.”

“Sheesh! What kind of lousy joke is that supposed to be?” (PL2)

- *waru-* is from the adjective *warui* (“bad/evil”), and *fuzake* is a noun form of the verb *fuzakeru* (“fool around/joke/behave ridiculously or disrespectfully”), so *waru-fuzake* = “bad joke/dirty prank.”

Here, *sugiru* refers to going too far or exceeding the bounds of what is normally acceptable.

Too/overly/excessively

Successful businessman Kaji Ryūsuke happened upon a book in his late father's library that appeared to be written in his father's hand. Thinking it might prove interesting, he brought it along on his plane trip the next day.



© Hirokane Kenshi / Kaji Ryūsuke no Gi, Kodansha

Kaji: 達筆すぎて 読めないな...
Tappitsu-sugite yomenai na...
is overly skilled handwriting-(cause) can't read (colloq.)
“Because the handwriting is too highly skilled, I
can't read it . . .”

“It's such a beautiful, flowing hand, I can't read it . . .” (PL2)

Book: 隨時 所感
Zuiji shokan
any time/on occasion thoughts/impressions
Occasional Thoughts

- *yomenai* is an abrupt negative form of *yomeru* (“can read”).
- good penmanship in Japan doesn't generally mean clear and easy-to-read handwriting; instead it means writing in the manner of the highly cursive, flowing classical script, which is aesthetically pleasing but mostly undecipherable to the untrained eye.

With many descriptive words, *-sugiru* can be attached as a suffix to imply “too/excessively ~.”

Too much/over-

Pictured here are the grandparents of Andō Momofuku, the founder of Nissin Foods (developers of instant noodles). Concerned that Momofuku learn to fend for himself, his grandfather has been especially strict with him, forcing him to take care of his younger sister as if he were her guardian. Now in his teens, Momofuku has just announced that he'd like to move out on his own, and his grandfather agrees—but not without mixed feelings.



© Takahashi Miyuki & Taiga Toshiyuki / Nissin Shokuhin no Chōsen, Business Co.

-*Sugiru* can also be attached as a suffix to the stem of a verb. This basically implies “[do the action] too much/excessively”; in some cases it’s very much like the English prefix “over-”: *tabe-sugiru* = “overeat.”

Obāsan:

本当に 大丈夫 やろか ねえ...
Hontō ni daijōbu yaro ka nē...
truly all right I wonder if he'll be (colloq.)

“I wonder if he’ll really be all right?” (PL2-K)

Ojiisan:

少し わしらの 薬 が 効きすぎた かもしだん な。
Sukoshi washi-ra no kusuri ga kiki-sugita kamo shirenn na.
a little our medicine (subj.) worked too well maybe (colloq.)

“Maybe our medicine worked a little *too well*.” (PL2-K)

- *yaro* is Kansai dialect for the conjectural *daijō* (“surely/probably”). *Daijō* and *yaro* are PL2 equivalents of *deshō* “is it perhaps/I wonder if?”
- *washi* is a word for “I/me” used mostly by middle-aged and older men, and *-ra* is an abrupt ending that makes certain nouns plural, so *washi-ra* = “we.”
- *kiki* is the stem form of the verb *kiku* (“[medicine] works/has an effect”); *kiki-sugiru* = “works too well.”
- *kamo shirenn* is a contraction of *kamo shirennai* (“might/maybe”).

The suffix *-sugi*

Asahi Seimei’s book “Business Manners” illustrates a salaryman’s do’s and don’ts. Here, Uchida gets a little carried away at a wedding reception.



OL: 内田さん、 飲みすぎ よ。 だいじょうぶ?
Uchida-san, nomi-sugi yo. Daijōbu?
(name-hon.) excessive drinking (is-emph.) all right/OK
“Uchida-san, that’s excessive drinking. Will you be OK?”

“Uchida-san, you’re drinking too much. Are you going to be OK?” (PL2)

- in informal speech, the emphatic *yo* by itself can serve as *desu yo* (“is/are” + emph.).
- *nomi-sugi* is a noun that means “excessive drinking/over-imbibing,” from the stem of the verb *nomu* (“drink”) and the suffix *-sugi*.
- *daijōbu* means “all right/OK” in the sense of “safe and secure/no cause for concern” → “am/is/are OK”; as a question it asks “are you/will you be OK?”

When *-sugi* (i.e., just the stem of *-sugiru*) attaches to the stem of another verb, it creates a noun that refers to an excessive action: *nomi-sugi* = “excessive drinking”; *tabe-sugi* = “overeating.”

© Manga Bijinesu Manā, Sunmark

Is too/over- ~

This panel is taken from the manga biography of Nomo Hideo, the well-known Japanese pitcher for the LA Dodgers. He was a star pitcher in high school and was bid on heavily by the professional teams in Japan, resulting in a hefty ¥120 million (around \$1.2 million) salary for the young pitcher. At his professional ball debut, however, he failed to live up to expectations.



© Kitamura Shingo & Nemoto Tetsuya / *Ganbare! Nomo Hideo*, Business Co.

Narration: 三振 は 12個 奪った が...
San shin wa jūni-ko ubatta ga...
 strikeouts as for 12 count took/nabbed but
He struck out 12 batters, and yet...

Crowd: 1億2000万円 は 高すぎた ぞ!
Ichiooku nisenman-en wa taka-sugita zo!
 120 million yen as for was too high (emph.)
“¥120 million’s too high!” (PL2)

- *ko* is a generic counting word like “items/units/pieces” that’s used most typically with small, solid objects, but it can also be used with certain abstract things—such as strikeouts.
- *ubatta* is the plain/abrupt past form of *ubau* (“take [by force]/steal”).

-*Sugiru* attaches to the stem of adjectives to give the meaning “is too ~” or “is over-~”: *takai* (“high”) → *taka-sugiru* (“is too high/over-expensive”).

Not too ~

The somber Yakami is instructing his imagined audience on how to make the perfect yakisoba. Here, he’s applying oil to the grill with a cooking brush.



© Nonaka Eiji / *Kachō Baka Ichi-dai*, Kodansha

Yakami: オイル は 多すぎず、少なすぎず、かつ まんべんなく。
Oiru wa ō-sugizu, sukuna-sugizu, katsu manben-naku.
 oil as for not too much not too little moreover thoroughly/evenly
Not too much oil, not too little, and it must be spread evenly.
 (PL2)

- *ō-sugizu* and *sukuna-sugizu* are, respectively, the stems of the adjectives *ōi* (“abundant/plentiful”) and *sukunai* (“few/little”) plus the suffix *-sugizu*, a negative form of the verb *sugiru*.
- *katsu* is a word for “and/and moreover” used mostly in written language or formal speech.

Two contrasting adjectives are often joined with the *-sugizu* form of *sugiru* when saying “not too ~ and not too ~.” If you’ve ever read *Goldilocks* in Japanese, you may recall the phrase “*atsu-sugizu, tsumeta-sugizu*” (“not too hot and not too cold”).

Past/after

When pitcher Nomo Hideo was in high school, he got up at 5 AM to go jogging, slept through many of his classes, and then went to a long baseball practice.



© Kitamura Shingo & Nemoto Tetsuya /
Ganbare! Nomo Hideo, Business Co.

Narration: 練習 後、家 に 帰る の は 午後 8時 過ぎ だつた。
Renshū -go, uchi ni kaeru no wa gogo hachiji -sugi datta.
 practice after home to return (nom.) as for PM 8 o'clock past was
It was past 8:00 PM by the time he got home from practice.
 (PL2)

Nomo: ただいま。
Tadaima.
 just now
“I’m home.” (PL2)

- *tadaima* literally only means “right now/just now,” but it’s the standard greeting used when returning home. It’s actually an abbreviation of *tadaima kaerimashita* (“I’ve just now returned home”).

When following a date or hour, *-sugi* forms a noun meaning “after/past” the specified date/hour: *hachiji-sugi* = “(a little) past 8 o’clock.” If both an hour and minutes are specified, it makes a noun meaning “that many minutes past the hour: *hachiji gofun-sugi* = “five past eight.”

~ *Ni suginai*

Kuze’s company is developing a grain that can grow in even the poorest of soils, but the seed is said to carry a curse. Here Kuze is pondering what he has heard about ancient countries that used the seed and went to their ruin, wondering whether the wars that brought them down were caused by the curse or by more mundane forces—as the president of his company claims.



© Okazaki Jirō / After Zero, Shogakukan

Kuze: 社長 が 言う ように、单なる 種子 を めぐる 爭い に すぎない の だろか?
Shachō ga iu yō ni, tannaru shushi o meguru arasoi ni suginai no darō ka?
 co. pres. (subj.) says like mere/simple seeds (obj.) center on conflict is nothing more than (explan.) I wonder if?
 “I wonder if, as our company president says, they were simply nothing more than conflicts centering on a seed?”
“Could the president be right in saying that the countries were simply fighting over a seed and there was nothing more to it than that?” (PL2)

- *shushi o meguru* (“it centers on a seed”) modifies *arasoi* (“fight/conflict/war”): “fighting/conflicts centering on a seed” → “fighting over a seed.”

~ *ni suginai* makes an idiomatic expression meaning “is only/
 is nothing but/is nothing more than ~.”



NON-CARI WOMAN

ノンキャリ ウーマン
いしいひさいち

A Non-Career Woman

by Ishii Hisaichi

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1

Visitor:

営業部の山本さんをお願いしたいんですが。
Eigyō-bu no Yamamoto-san o o-negai shitai n desu ga.
sales dept. of (name-hon.) (obj.) want to request (explan.) but
“I'd like to see Mr. Yamamoto in the Sales Department.” (PL3)

Receptionist:

営業には山本は2人おりますが。
Eigyō ni wa Yamamoto wa futari orimasu ga.
sales dept. in as for (name) as for 2 people exist but
“There are two Yamamotos in the Sales Department.” (PL3-4)

2

Visitor:

えー、40才ぐらいで髪がうすくなっている人なんですが。
Eー yonjussai gurai de kami ga usuku nari-kakatte iru hito na n desu ga.
(interj.) age 40 about is-and hair (subj.) thin starting to become person (is-explan.) but
“Well, he's about 40, with thinning hair.” (PL3)

Receptionist:

2人とも40才ぐらいで髪がうすくなっていますけど。
Futari tomo yonjussai gurai de kami ga usuku natte-masu kedo.
both age 40 about are-and hair (subj.) thin is becoming but

“They're both about 40 with thinning hair.” (PL3)

3

Visitor:

えーと、それじゃ丸顔でマユが太くて鼻の大きな人ですが。
E to, sore ja marugao de mayu ga futokute hana no ōki-na hito desu ga.
(interj.) then round-faced is-and eyebrows (subj.) are thick-and nose (subj.) large person is but
“Let's see, then, he's got a round face, thick eyebrows and a big nose.” (PL3)

Receptionist:

2人とも丸顔でマユが太くて鼻が大きいんですけど。
Futari tomo marugao de mayu ga futokute hana ga ōkii desu kedo.
both round-faced are-and eyebrows (subj.) are thick-and nose (subj.) is large but
“They both have round faces, thick eyebrows, and big noses.” (PL3)

4

Visitor:

双子じゃないか!
Futago ja nai ka!
twins are they not?
“They're twins!” (PL2)

Receptionist:

そうですけど。
Sō desu kedo.
that way is but
“Well, yes.” (PL3)

• *ja nai ka* (“is it not?/are they not?”) is often used as a purely rhetorical question; the visitor is in fact making a strong assertion with an angry tone that essentially implies “You should have just told me they were twins!”

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1 Miyake: 手袋 でございますか?

Tebukuro de gozaimasu ka?
gloves is it?

これ など デザイン も よくて。
Kore nado dezain mo yokute.
this/these something like design also is good-and

“You say you’re looking for some gloves? These have a nice design.” (PL3-4)

Book: 地上げ 商会
Ji-age Shōkai
land-grabbing firm/corporation
Land-Grabber Enterprises

- *ji-age* refers to the practice of real-estate developers and consolidators enticing or forcing landowners to sell out and move when their property is needed for a building project. From his dark glasses, tightly-permed hair, and flashy suit, we can assume this man is involved in the shadier aspects of such dealings.

2 Customer: あかん、あかん。 かくれて よう わからん。

Akan, akan. Kakurete yō wakaran.
won't do won't do becomes hidden-and well can't tell/know

商売 しにくい わ。
Shōbai shi-nikui wa.
business is difficult to do (emph.)

“No, no. These cover up too much and you can’t tell. It’ll be hard to do business.” (PL2-K)

Miyake: は?

Ha?

“Oh?” (PL3-4)

- *akan* is Kansai dialect for *ikenai*, “is no good/won’t do.”

- *yō wakaran* is a colloquial contraction of *yoku wakaranai* (“can’t understand/tell clearly”). Kansai speakers especially favor *yō* for *yoku*—though it’s not limited to Kansai dialect.

- a verb stem + *-nikui* indicates that the action is “difficult/hard to do.”

3 Customer: 指 の 出る やつ は ない のんか。

Yubi no deru yatsu wa nai non ka.
fingers (subj.) come out ones as for not have (explan.-?)

“Don’t you have ones where the fingers stick out?” (PL2)

Miyake: あ、 指 の 出る タイプ が

A, yubi no deru taipu ga
(interj.) fingers (subj.) come out type (subj.)

よろしい んですか? これ です ね?

yoroshii n desu ka? Kore desu ne?
is good (explan.-?) this is (colloq.)

“Oh, you prefer the kind where the fingers stick out? This kind, you mean?” (PL3)

- *yubi no deru* (“the fingers come out”) is a complete sentence modifying *yatsu* (“ones”) and *taipu* (“type”) → “ones/the type where the fingers stick out.” *Ga* for marking the subject is often replaced by *no* in modifying clauses.

- *non ka* is a colloquial variation of *no ka*—the explanatory *no* plus the question particle *ka*.

4 Customer: ウン、 これ なら よう わかる。

Un, kore nara yō wakaru.
yeah this/these if it is well can tell/know

“Yeah, these’ll make it clear.” (PL2)

Miyake: あっ、 ハイ ハイ。

A!, hai hai.

(interj.) yes yes

“Ah, yes, certainly.” (PL3)

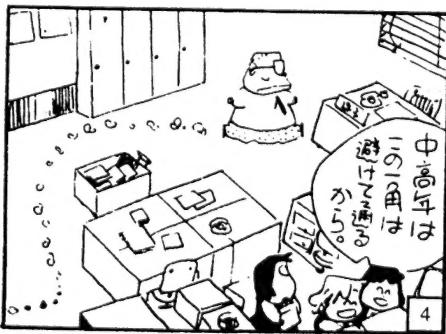
- *yō wakaru* = *yoku wakaru* (“can tell clearly”).

- a cut-off little finger is a sign of membership in the *yakuza*, sometimes called the Japanese Mafia.

NON-CARI WOMAN

ノンキャリ ウーマン
いしいひさいち

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1 Miyake: これ 新しい ゲーム ソフト よ。
Kore atarashii gēmu sofuto yo.
this new game software (is-emph.)
"This is a new computer game." (PL2)

OL 1: あ、ホント? やってみよう か?
A, honto? Yatte miyō ka?
(interj.) truth shall try doing/playing (?)
"Oh, is that true? Shall we try playing it?"
"Oh yeah? Let's try it." (PL2)

• *honto* is a colloquial variation of *honto* ("truth").

2 OL 1: おもしろい ジゃない。
Omoshroi ja nai.
fun/interesting is it not?
"It's fun." (PL2)

Miyake: よしッ、この やろ!
Yoshi!, kono yaro!
good/all right this guy
"OK, take that!" (PL1)

Sound FX: キュン キュン
Kyun kyun
Blip blip (game sound effects)

- *ja nai* looks like "is not," but here it's a colloquial short form of *ja nai* no or *ja nai* (desu) ka, "isn't it so?" This is often a purely rhetorical question, which actually makes it more of an assertion than a question.
- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yo!* ("good/fine"); it's often used when mustering one's strength/energy to do a particular action.
- *yarō* is a shortened *yarō*; *kono yarō* looks benign enough in its literal meaning of "this guy/fellow," but it's in fact an insult: "you rascal/jerk/twit" (or worse).

3 OL 2: いい の? 課長 帰ってきて
Ii no? Kachō kaette kite
good/OK (explan.-?) section chief returns-and
みつかったら ヤバい ん ジゃない?
mitsukattara yabai n ja nai?
if [you] are discovered bad/awkward (explan.) is it not?
"Should you be doing that? Won't you get in trouble
if the section chief comes back and sees you?" (PL2)

OL 1: いい の。 いい の。
Ii no. Ii no.
fine/OK (explan.) fine/OK (explan.)
"It's OK, it's OK." (PL2)

Miyake: オッ、やつた。
O!, yatta.
(interj.) did
"Ooh, I did it!" (PL2)

- *ii no?* asked as a question is like "are you sure it's OK [to do that/to be doing that?]" → "should you be doing that?"; as a response it means "it's fine/OK/safe/not a problem."
- *yabai* is a slang word that means "bad/awkward/dangerous" in the sense that it could get the person in trouble.
- *yatta* (lit., "did") is used as an exclamation meaning "all right!/yeah!"

4 OL 1: 中高年 は この 一角 は 避けて通る から。
Chūkōnen wa kono ikkaku wa sakete tōru kara.
mid.& up ages as for this corner as for avoid and pass because
"The middle- and upper-aged avoid this corner."
"The older people avoid this corner." (PL2)

- middle-aged Japanese businessmen have a reputation for being inept at and intimidated by computers.

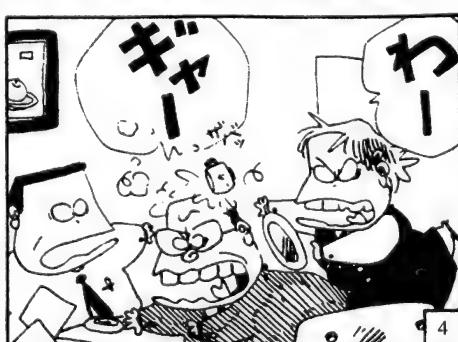
NON-CARI WOMAN

ノンキャリ ウーマン

いしいひさいち

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1 **Manager:** お客様 なんだ。
O-kyaku-san na n da.
 (hon.)-customer (is-explan.)

応接室 にお茶 たのむ よ。
Osetsu-shitsu ni o-cha tanomu yo.
 reception room to (hon.)-tea request (emph.)

"I've got a visitor. Bring some tea to the reception room, will you?" (PL2)

Miyake: どなたですか?
Donata desu ka?
 who is (?)

"Who is it?" (PL3-4)

- *kyaku* (usually dressed up with the polite prefix *o-* and the personalizing suffix *-san*), is used to mean both "guest" and "customer."

2 **Manager:** 山下 物産 の 田中さん だ よ。
Yamashita Bussan no Tanaka-san da yo.
 (name) products of/from (name-hon.) is (emph.)

"Tanaka, from Yamashita Corporation." (PL2)

Miyake: えー、田中さんはコーヒーですか?
Ē, Tanaka-san wa kōhii desu ne.
 (interj.) (name-hon.) as for coffee is (colloq.)

"Let's see, Mr. Tanaka likes coffee."

ミルクだけで砂糖なし。
Miruku dake de satō nashi.
 milk only is-and sugar without

"Milk only, no sugar." (PL2)

- as you can see, she does not take the manager's request for *o-cha* ("green tea") literally, but rather as a request for "something to drink"; this is a common use of *o-cha*.
- *nashi* is a form of *nai* ("not exist"); it follows a word to give the meaning "without [the stated item]."

3 **Manager:** ヘエー、さすがだねえ。
He, sasuga da nē.
 (interj.) befitting is (colloq.)

"Wow, you're really on the ball!" (PL2)

Miyake: おほほほほっ。お客様に対する最高の
O! ho! ho! O-kyaku-sama ni taisuru saikō no
 (fem. laugh) (hon.)-customer-(hon.) toward highest
 おもてなしは行き届いた気くばりですわ。
o-motenashi wa yuki-todoita ki-kubari desu wa.
 (hon.)-hospitality as for thorough attentiveness/care is (emph.)

"A ha ha. The best welcome we can give our visitors is scrupulous care." (PL3)

- *sasuga* implies that the action/statement/result, etc. fits what you would expect of the person, almost always in a complimentary sense.
- *ni taisuru* means "toward/directed at ~"; *o-kyaku-sama ni taisuru* ("toward our customers") modifies *saikō no o-motenashi* ("highest/best hospitality").

4 **Miyake:** わー!
Wā!
 (exclam.)

"Aah!"

Guest: ギヤー!
Gyā!
 (exclam.)

"Ack!"

Sound FX: ザバッ
Zaba!
 Splash

NON-CARI WOMAN

ノンキャリ ウーマン
いしいひさいち

A Non-Career Woman

by Ishii Hisaichi



1 **Miyake:** あら、3時だわ。
Ara, san-ji da wa.
(interj.) 3 o'clock is (fem. emph.)
“Oh, it's 3 o'clock.” (PL2)

- *ara* is an exclamation/interjection of sudden awareness/mild surprise, “well well/oh!/my my”; it is distinctly feminine.
- 10 and 3 o'clock are the traditional times for refreshment breaks in the Japanese workplace.

2 **Miyake:** えーと、お茶の人はは?
Eto, o-cha no hito wa?
(interj.) (hon.)-tea that is/are person/people as for
“So, who wants tea?” (PL2)

Co-workers: ハイ。オーケイ。
Hai. O-kei.
yes hey
“Here. Me.”

- *o-cha* in this context refers to “green tea”; if the choice were black tea, she would specify *kōcha*.
- the implied question after *wa* is *dare desu ka?* (“who is it/who are you?”), so she's actually asking, “As for people who want tea, who are you?”

3 **Miyake:** コーヒーの人は?
Kōhii no hito?
coffee that is/are person/people
“Who wants coffee?” (PL2)

Co-workers: ハイ。
Hai.
yes
“He-ere.”

4 **Miyake:** 4 対 3 で、お茶にします。
Yon tai san de, o-cha ni shimasu.
four vs. three is-and (hon.)-tea will make it
“That's three against four, so it'll be tea.” (PL2)

- scores in team sports and the results of votes/elections are typically given in the form *N対N*.
- ~ *ni shimasu* means “will make it ~” in the sense of making a choice.

NON-CARI WOMAN

ノンキャリ ウーマン
いしいひさいち

A Non-Career Woman

by Ishii Hisaichi



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1 **Sound FX:** ゴトン ゴトン
Goton *goton*
(clacking train sounds)

Miyake: むにや むにや うふ
Munya *munya* *ufu*
(effect of dozing comfortably, with pleasant dreams)

- *munya munya* represents indistinct words/sounds coming from someone's mouth; it's often used as an FX word for sleeping because of the various sounds (other than snoring, which is represented differently) people make with their mouths while asleep.
- *ufu* is a little giggle; she is apparently having pleasant dreams.

2 **Announcer:** シンバシー、シンバシー
Shinbashi, *Shinbashi*
(place name) (place name)
“Shinbashi, Shinbashi”

Miyake: ハッ!
Ha!
“Oh!”

3 **Sign:** 山手線 新橋
Yamanote-sen *Shinbashi*
Yamanote Line **Shinbashi**

浜松町 有楽町
Hamamatsu-chō *Yūraku-chō*
Hamamatsu-chō **Yūraku-chō**

Miyake: よかったー。乗り越すところだったわ。
Yokatta *Nori-kosu* *toko* *datta* *wa*.
was good ride past place/situation was (fem. emph.)
“Phew! I was about to ride past my station!”
“Phew! I almost missed my stop!” (PL2)

- the *Yamanote-sen* (“Yamanote line”) is a commuter train line that loops around the central part of Tokyo.
- *yokatta* is the plain/abrupt past form of *ii/yo!* (“good/fine”). Besides its literal meaning of “was good,” *yokatta* is used idiomatically to mean “I’m glad” or “I’m relieved,” depending on the situation.
- *nori-kosu* is the stem form of the verb *noru* (“ride in/on”) plus the verb *kosu* (“pass/exceed”); together they mean “ride past/miss [one’s stop].”
- *toko* is a colloquial contraction of *tokoro*, which literally refers to a “physical place/location”; but used idiomatically after a verb ~ *toko datta/deshita* means “was about to/on the verge of [the action].”

4 **Boss:** このごろ 遅刻 が 多い ぞ、三宅くん!
Kono goro chikoku *ga* *ōi* *zo*, *Miyake-kun!*
these days lateness (subj.) is frequent (emph.) (name-fam.)
“You’ve been late a lot lately, Miss Miyake!” (PL2)

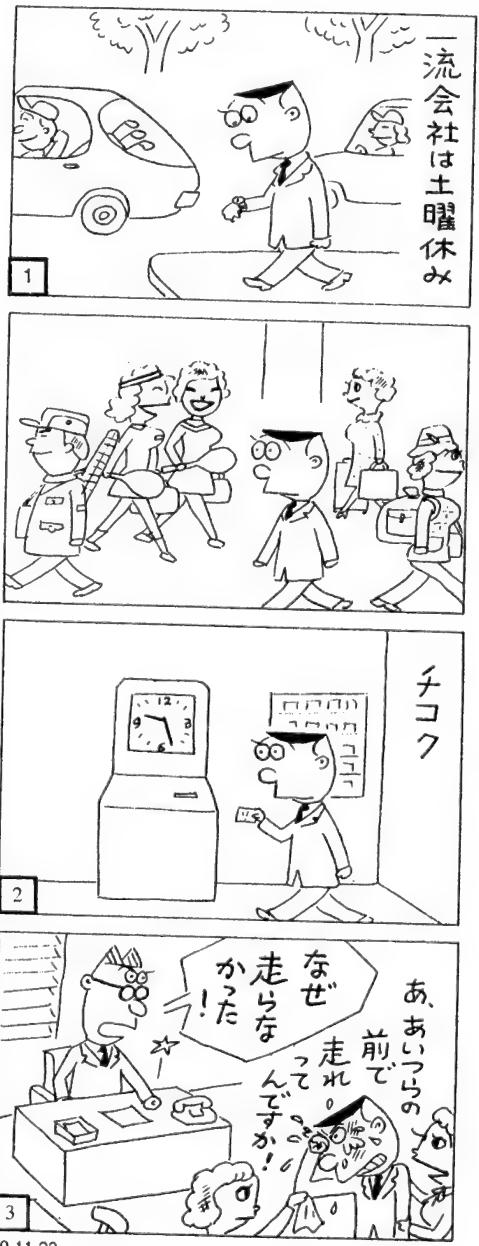
Miyake: 3周 まわった ところ で
San-shū *mawatta* *tokoro* *de*
3 laps went around place at
目がさめた らしい の よ ね。
me ga sameta *rashii* *no* *yo* *ne*.
woke up it seems (explan.) (emph.) (colloq.)
“Seems I woke up after going around 3 times.”
(PL2)

- *-kun* is a more familiar equivalent of *-san* (“Mr./Ms.”), used mainly with male peers or inferiors, but in a corporate setting superiors typically address all of their subordinates with *kun* regardless of sex.
- *-shū* is the counter suffix for laps/loops around a circular path; here it refers to the number of loops Miyake made around the Yamanote train line.
- *tokoro de* after a past verb usually means “just when that action was completed.”

フジ三太郎 Fuji Santarō

by サトウサンペイ Satō Sanpei

Manga artist Satō Sanpei has been drawing his popular four-frame salaryman comic *Fuji Santarō* for the *Asahi Shinbun* newspaper since 1965, making it one of the most widely read manga in Japan. To celebrate the strip's 30th anniversary, the *Asahi* released a hardcover compilation of Satō's favorite strips over the years, in which Satō provided comments about the inspiration for some of the strips. In this issue of *Mangajin*, we present selections from 1980–1987.



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November 22, 1980

男には意地というものがいる。
Otoko ni wa ijii to iu mono ga aru.
man in as for pride called thing (subj.) exists/has
A man has his pride.

1 **Narration:** 一流会社は土曜休み。
Ichiryū -gaisha wa doyō yasumi.
first-rate companies as for Saturday vacation
First-rank companies take Saturdays off. (PL2)

- in combinations, *kaisha* ("company/companies") changes to *gaisha* for euphony.
- the verb *yasumu* (lit., "rest") in the context of work or school means "take a day off/stay home" on a normal work/school day; its noun form *yasumi* refers to official holidays and scheduled days off/vacation time. Japanese companies traditionally required their employees to work a half-day on Saturday. Today, more and more companies are making Saturday a full day off, at least some of the time, but there are still a great many that require the traditional half-day of work every Saturday.

2 **Narration:** チコク
Chikoku
lateness/tardiness
Late for work

- chikoku* is used only for "lateness/tardiness" in arriving at school or work, not other kinds of lateness.

3 **Boss:** なぜ走らなかった?!
Naze hashiranakatta?!
why didn't run
"Why didn't you run?!" (PL2)

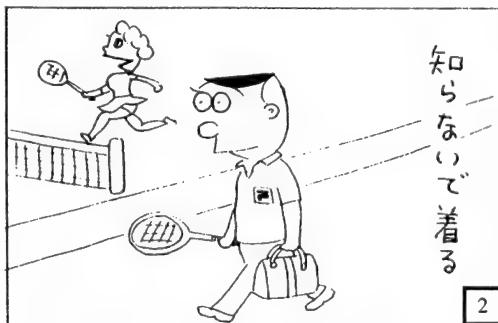
Fuji: あ、あいつらの前で走れってんですか!
A, aitsu-ra no mae de hashire tte n desu ka!
(stammer) them in front of run (quote) (explan.-?)
"A- are you saying I should run in front of them?!" (PL3)

- hashiranakatta* is the past form of *hashiranai*, which is the negative of *hashiru* ("run").
- aitsu* comes from *ano yatsu* ("that guy/person"), a rather rough way of referring to someone. Adding *-ra* makes it plural.
- hashire* is the abrupt command form of *hashiru* ("run").

フジ三太郎

Fuji Santarō
by サトウサンペイ Satō Sanpei

April 19, 1981



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1 **Narration:** テニスウエアの ブランド いろいろ。
Tenisu uea no burando iro-iro.
tennis wear of brands various
Various brands of tennis wear.

Top row: エレッセ フィラ マジア
Eresse Fira Majia
Elesse Fila Majia

Middle row: タッキーニ エッチーシー ヘッド
Takkini Etchi-shii-shii Head
Takini HCC Head

Bottom: ク里斯 エバート
Kurisu Ebāto
Chris Evert

2 **Narration:** 知らないで 着る。
Shiranai de kiru.
without knowing wears
Wearing ignorantly. (PL2)

- *shiranai de* is a negative *-te* form of the verb *shiru* ("know"); the *-naide* form of a verb followed by another verb implies "do the second action without doing the first action," so *shiranai de kiru* is literally "wear(s) without knowing."

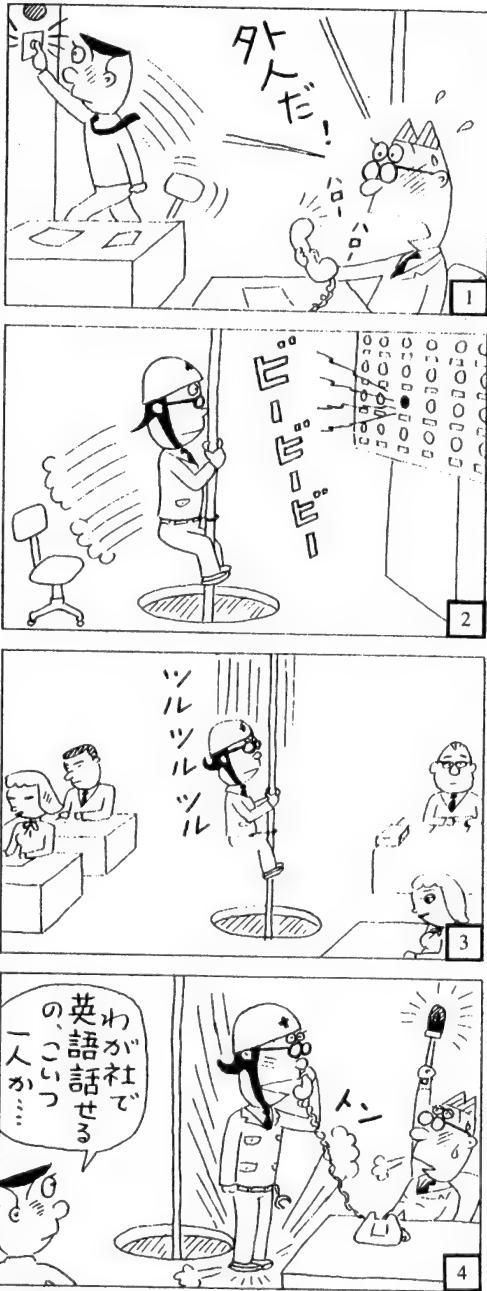
3 **Woman:** ほら! フィラ ね。
Hō! Fira ne.
(exclam.) Fila (colloq.)
"Wow, Fila." (PL2)

4 **Fuji:** ええ、 ヒラ ですが、
E, hira desu ga,
yes rank-and-filer/grunt am but
日曜までいわれる こと ないス!
Nichiyō made iwareru koto nai su!
Sunday even be told/called thing/reason doesn't exist
"That's right, I'm a grunt! But you don't have to bring it up on my day off!" (PL3)

- *~ made* most typically means "to/until/as far as ~," but it's also sometimes used for emphasis, like "even ~."
- *hira* is a word for the lowest-level members of a company, the "rank-and-filers/peons/grunts." The word play here depends on the fact that the distinction between ヒ *hi* and フイ *fi* (which is not a native Japanese sound) is often difficult for Japanese ears to catch; in fact, until relatively recently both sounds became ヒ when written in katakana.
- *iwareru* is the passive form of *iu* ("say"); it can simply mean "be told [to do something]," or it can imply being the brunt of criticism/name-calling/etc.
- *koto (wa) nai* after a non-past verb can mean "there's no need/reason to [do the action]" → "there's no reason for me to be told/called ~."
- *su* at the end of his sentence is shortened from *desu*. This allows him to maintain at least a veneer of politeness.

フジ三太郎

Fuji Santarō
by サトウサンペイ Satō Sanpei



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82-10-27

October 27, 1982

1 **Boss:** 外人だ!

Gaijin da!
foreigner is
“It’s a foreigner!” (PL2)

Phone: ハロー

Harō *harō*
“Hello, hello”

- although it’s not really derogatory, *gaijin* is a rather abrupt term for “foreigner.” Other options, in ascending order of “politeness,” are *gaikoku-jin*, *gaikoku no hito*, and *gaikoku no kata*.

2 **Sound FX:** ビーピーピー

Bii bii bii
Beep beep beep

3 **Sound FX:** ツルツルツル

Tsuru tsuru tsuru
(effect of sliding)

4 **Sound FX:** トン

Ton
Thud

Fuji: わが社で英語話せるの、
Wagasha de Eigo hanaseru no,
our company in English can speak one
こいつ一人か...
koitsu hitori ka...
this guy one person (?)

“So this is the only guy in our company who can speak English.” (PL2)

- hanaseru* is the potential (“can/be able to”) form of *hanasu* (“speak”).
- no* here is like the pronoun “one” or “ones,” in this case standing in for “person(s);” *wa* to mark this as the topic has been omitted: *Wagasha de Eigo hanaseru no wa* = “as for persons in our company who can speak English.”
- koitsu* is a contraction of *kono yatsu* (“this guy/fellow”), a rather rough way of referring to another person. *Hitori* = “one person,” so *koitsu hitori* = “this guy alone.”
- the question indicated with the particle *ka* is being used rhetorically, as it often is, to observe/confirm something for oneself, with the feeling of “So this is ~, is it?/I guess/it seems.” The intonation of *ka* is low like the end of an ordinary sentence rather than rising like a question.

November 12, 1982



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82-11-12

まだパソコンやワープロが珍しいころのマンガである。
Mada pasokon ya wāpuro ga mezurashii koro no manga de aru.
still PCs and word proc. (subj.) are unusual period of comic is
A manga from the time when personal computers and word processors were still considered unusual.

- *pasokon* is shortened from パーソナル・コンピューター *pāsonaru konpyūtā*, the full katakana rendering of the English "personal computer." Similarly, *wāpuro* is the Japanese word for "word processor," shortened from ワード・プロセッサー *wādo purosessā*, the full katakana rendering of the English term.

1

OL: コンピューターを何一つ利用できない
Konpyūtā o nani hitotsu ryō dekinai
computer (obj.) [not] a single thing can't use
人間ってアワレね。
ningen tte aware ne.
person as for pitiful (colloq.)
"People who can't do a single thing with a computer are pitiful." (PL2)

- *nani hitotsu* is used in combination with a negative later in the sentence to give the meaning "not a single thing."
- *konpyūtā o nani hitotsu ryō dekinai* is a complete thought/sentence ("[he/they] can't use a computer for a single thing") modifying *ningen* ("person/people").
- the quotative *tte* here is a colloquial equivalent of *wa* ("as for").

2

Fuji: あたかいんだね、意外と。
Attakai n da nē, igai to.
is warm (explan.) (colloq.) surprisingly/remarkably
"It's really pretty warm, isn't it?" (PL2)

- the sentence is inverted; normal order would be *Igai to attakai n da nē*.

3

OL: そりや中でキカイが動いてる
Sorya naka de kikai ga hataraitēru
as for that inside in machine (subj.) is working/operating
からよ。
kara yo.
because (emph.)
"That's because there's machinery operating inside." (PL2)

- *sorya* is a colloquial contraction of *sore wa*.
- *wa* after a number or quantity often has the meaning of "at least [that many/much]"; *sukoshi wa* = "at least a little."
- *ryō dekiso* is shortened from *ryō dekisō*, the stem of the verb *ryō dekiru* ("can use") plus the suffix *-sō* ("it appears/looks like").

4

Fuji: ベントをおかげでね。
Bento okasete nē.
lunch allow me to put (colloq.)
"Let me set my lunch here, OK?" (PL2)

- *okasete* is the *-te* form of *okaseru*, a causative "make/let" form of *oku* ("place/set"); the *-te* form of a verb can make an informal request.

フジ三太郎

Fuji Santarō
by サトウサンペイ Satō Sanpei



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85-2-1

February 1, 1985

1

Father: おちつく んだ ゾ。
Ochitsuku *n da* *zo*.
relax/become calm (explan.) (emph.)
“Relax, OK?” (PL2)

Son: わかった。
Wakatta.
understood
“I know.” (PL2)

- *wakatta* is the past form of *wakaru*. Since *wakaru* refers to the action of “coming to know/arriving at an understanding,” its past form is often equivalent to the English “understand/know” rather than “understood/knew.”
- in informal speech, an explanatory *n da* or *no da* after the plain non-past form of a verb can make a command.

2

Father: おちつけ よ!
Ochitsuke *yo!*
relax/become calm (emph.)
“Relax!” (PL2)

Son: わかった。
Wakatta.
understood
“I know.” (PL2)

- *ochitsuke* is the abrupt command form of *ochitsuku* (“relax/become calm”).

3

Sign: 入試
Nyūshi
Entrance Exam

Father: おちついで な。
Ochitsuite *na*.
relax/become calm (colloq.)
“Relax, now.” (PL2)

Son: わかった。
Wakatta.
understood
“I know.” (PL2)

- *nyūshi* is an abbreviation of 入学試験 *nyūgaku shiken* (“school entrance exam”).
- *ochitsuite* is the *-te* form of *ochitsuku* (“relax/become calm”); the *-te* form of a verb can make an informal request or gentle command.

フジ三太郎

Fuji Santarō
by サトウサンペイ Sato Sanpei

November 14, 1985



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1

Boss: A社がこうくると B社がこう出る。
A-sha ga kō kuru to B-sha ga kō deru.
A co. (subj.) this way when comes B co. (subj.) this way goes out
"If A Corp. does this, then B Corp. responds like this." (PL2)

Employee: なるほど!
Naruhodo!
I see/indeed
"I see!" (PL2)

- to after a plain, non-past verb can make a conditional "if/when" meaning.
- naruhodo* expresses one's understanding of what has been said: "I see/indeed/really."

2

Boss: で、ウチはこうする。
De, uchi wa kō suru.
and so/then we as for this way will do
"Then, we do this." (PL2)

Employee: おもしろいですね。ぜひやりましょうよ!
Omoshiroi desu ne. Zehi yarimashō yo!
is interesting (colloq.) by all means let's do (emph.)
"Very interesting. That's definitely the thing to do!" (PL3)

- uchi* literally means "within/inside," but in many cases it's used to refer to one's own "company/shop/house" → "we."
- yarimashō* is the volitional ("let's/I shall") form of *yarimasu*, polite form of *yaru* ("do").

3

Woman: 今 の 若もの は 仕事 に 立ち向かわない
Ima no wakamono wa shigoto ni tachi-mukawanai
now of youngsters as for work to don't confront/face
と いうけれど、そうでもない みたい。
to iu keredo, sō demo nai mitai.
(quote) say but not necessarily so it seems/looks like
"They say young people these days shirk their duties, but it looks like that's not necessarily true." (PL2)

Fuji: しまいまできくほうがいいです。

Shimai made kiku hō ga ii desu.
end until listen is better to
"You'd better listen to the end." (PL2)

- tachi-mukawanai* is a negative form of *tachi-mukau* ("confront/face/rise to the challenge").
- mitai* after a word or phrase implies "that's the way it seems" or "that's what it's like/looks like."

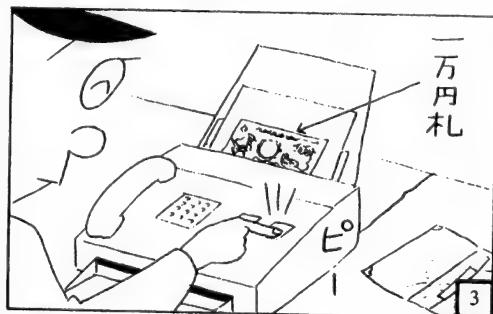
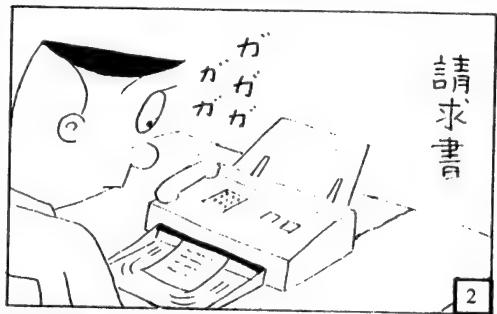
4

Employee: エーツ?! ぼくがやるんですかア?!
E?! Boku ga yaru n desu kā?!
(interj.) I/me (subj.) will do (explan.-?)
"Wha-at?! Is it that I'm going to do it?"
"Wha-at?! You mean I'm supposed to do it?!" (PL2)

85-11-14

フジ三太郎

Fuji Santarō
by サトウサンペイ Satō Sanpei



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87-6-8

June 8, 1987

「町かど ファクス」が 出現、ついに お店
"Machikado fakusu" ga shutsugen, tsui-ni o-mise
street corner fax (subj.) appear finally (hon.)-shops

や バー に まで ひろがる。
ya bā ni made hirogaru.

and bars to even spread

The "street corner fax machine" has appeared, spreading even into nightclubs and bars.

The era of a fax machine on every corner has arrived, with the machines spreading even into nightclubs and bars.

• *o-mise* could simply be a polite way of referring to an ordinary shop or store, but because nightclub hostesses frequently refer to their establishments as *o-mise* and because of the context, we decided to translate it as "nightclubs."

1 **Narration:** ファクス 時代
Fakusu jidai
fax era
The era of the Fax

Sound FX: ピー
Pii
Beep

2 **Narration:** 請求書
Seikyū-sho
Invoice

Sound FX: ガガガガガ
Ga ga ga ga ga
(sound of fax coming in)

3 **Arrow:** 一万円札
Ichiman-en satsu
10,000 yen note/bill
¥10,000 note

Sound FX: ピー
Pii
Beep

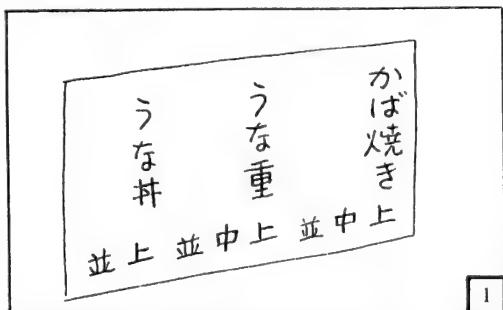
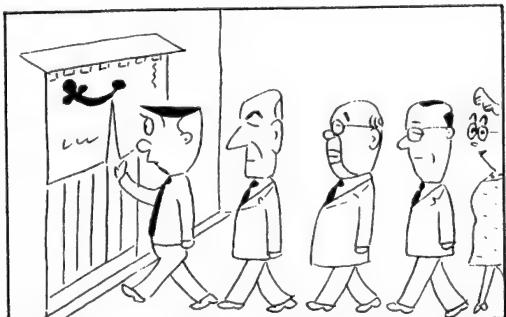
4 **Bar hostess:** ジョーダン ヤメテ ヨ。
Jōdan yamete yo.
joke stop (emph.)
"Quit kidding around!" (PL2)

Sound FX: ガッガッガッガッ
Ga! ga! ga! ga!
(sound of fax coming in)

フジ三太郎

Fuji Santarō
by サトウサンペイ Satō Sanpei

July 27, 1987



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土用 丑の日。
Doyō ushi no hi.
late summer day of the ox

Summer's End Day of the Ox

- *doyō* refers to the last 18 days of summer on the old solar calendar (starting around July 20 on the modern calendar), which were traditionally considered the hottest days of summer. It is customary to eat eel on the *ushi no hi* ("day of the ox"; sometimes there are two) that falls within the *doyō* period, since it's believed that eel builds up the stamina needed to avoid heatstroke or dispel general summer doldrums.

1 **Sign:** かば焼き 上 中 並
Kabayaki Jō chū nami
broiled eel superior middle regular
Kabayaki: Deluxe, Special, Regular

うな重 上 中 並
Unajū Jō chū nami
eel rice box superior middle regular
Unajū: Deluxe, Special, Regular

うな丼 上 中 並
Unadon Jō chū nami
eel rice bowl superior middle regular
Unadon: Deluxe, Regular

- *kabayaki* is broiled or grilled eel on skewers with a sweet soy sauce baste. *Unajū* is grilled eel served over rice in a lacquered box. *Unadon* is a smaller serving of grilled eel over rice in a bowl.
- *jō, chū, and nami* are used in restaurants to distinguish different grades of the same basic dish: Both the dishes and their grades are presented here in descending order of quality and expense.

2 **Fuji:** 一コ ずつ 全部 くれ。
Ikko zutsu zenbu kure.
one item/serving each all please
“We'd like to order one of each, please.” (PL2)

- *ikko* = “one item/piece”; *-ko* is most typically the counter suffix for relatively small solid objects, but here it's being used as a general counter for the meals.
- *kure* is the abrupt command form of *kureru* (“give to me”), used mainly by men to make requests; a female speaker would say *okure* or *kudasai*.

3 **Top, Right to left:**

専務	Senmu	Executive Director
常務	Jōmu	Managing Director
平取	Hiratori	Director without title
部長	Buchō	Department Head

Bottom, Right to left:

部長代理	Buchō-dairi	Asst. Department Head
課長	Kachō	Section Chief
係長	Kakarichō	Sub-Section Chief
ヒラ	Hira	Rank-and-Filer

- Japanese job titles do not necessarily correspond very well with English titles, but this panel shows the relative ranking of several common titles. The titles are in descending order of importance.
- *hiratori* is short for *hira torishimariyaku*, “rank-and-file director.”



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1

Man: I hope you won't mind my pillow and blanket at your presentation.

君の プレゼンテーション に 枕 と 毛布 を 持つて いく けど、 気にしない でくれ よ。

Kimi no purezentēshon ni makura to mōfu o motte iku kedo, ki ni shinaide kure yo.
your presentation to pillow and blanket (obj.) will take but don't mind-(request) (emph.)

- you 以下は hope の目的語となる名詞節で、期待することの内容を説明している。口語では hope の後の that はたいてい省略される。
- won't (= will not) mind は「かまわない／嫌がらない／気にしない」。I hope you won't mind は、「～を構わないことを期待する」→「構わないといいのだが／構わないだろう」。ここでは、相手の意見を求めているのではなく、自分のすることをていねいな表現で通告しているので、「悪いけど、～させてもらうよ／～するけど、気にしないでくれよ」などの意味になる。

2

Man: The last time you presented, I lost consciousness and broke my nose on the table.

この前の 君の プレゼンテーション の とき は、 意識 を 失つて、

Kono mae no kimi no purezentēshon no toki wa, ishiki o ushinatte,
before this your presentation of time as for consciousness (obj.) lost-and机 に ひどく 鼻 を ぶつけち まつた から ね。
tsukue ni hidoku hana o butsukechimatta kara ne.
desk on terribly nose (obj.) hit/bumped-(regret) because (colloq.)

- The last time you presented は、「最後に君がプレゼンテーションを行ったとき」で time のあとの関係詞 that が省略されている。

3

Dilbert: Whatever happened to good manners?

いったい 礼儀 は どう なつて る んだ?

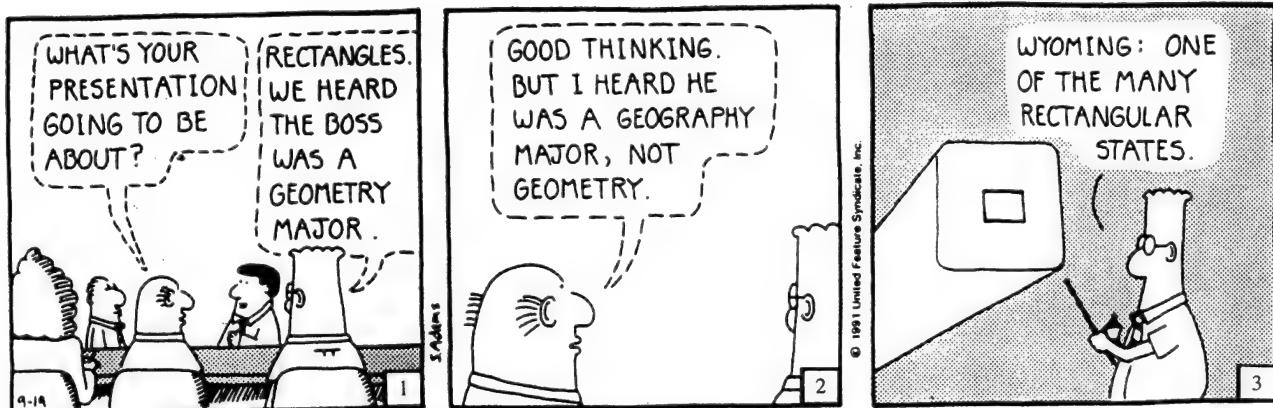
Ittai reigi wa dō natte-ru n da?
(emph.) manners as for how/what has become (explan.-?)**Sound FX:**Bonk Bonk Bonk

ゴツンゴツンゴツン

zzz zzz zzz zzz zzz

グー グー グー グー グー

- Whatever happened は、what happened を強調したので、「いったい全体」などの意味を添える。
- Bonk は「ゴツン、ガツン」など、物がぶつかる音を表現する擬音語。zzz は、「グーグー、すやすや」など、寝息を表わす擬音語。
- *ittai* is an emphaser for question words, so it can be like “[What] in the world ~?” or “just [what kind of ~]/[what]ever ~”
- *dō natte-ru* is a contraction of *dō natte iru*, in which *natte iru* (“has become”) comes from *naru* (“become”). *Dō natte iru* (lit., “has become how/what”) asks “what has become of ~?”



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1 Man: "What's your presentation going to be about?"

君はどんな内容のプレゼンテーションをするんだい?
Kimi wa donna naiyō no purezentēshon o suru n dai?
you as for what kind of content of presentation (obj.) will do (explan.-?)

Dilbert: "Rectangles. We heard the boss was a geometry major."

長方形についてです。部長は幾何学が専攻だったと聞いたので。
Chōhōkei ni tsuite desu. Buchō wa kikagaku ga senkō datta to kiita no de.
rectangles regarding is dept. head as for geometry (subj.) major was (quote) heard because

- What's = What is.
- is going to be = will be.
- about は、about what つまり「何について」。
- What's your presentation going to be about? 「君のプレゼンテーションは何についてになるのか」 → 「君は何についてプレゼンテーションをする予定か」。
- asking a question with *da* or *dai* is generally restricted to males in very informal situations.
- boss は企業環境では、直属の系列にいる上司をさす標準的な表現。ここでは役職が明確でないので「部長」を使ったが、社長、課長、その他の役職にも boss を使用する。
- the boss 以下は名詞節で聞いたことの内容を説明している。heard のあとの that はしばしば省略される。
- major は大学での専攻学科、あるいはその学科を専攻する学生をさす。a geometry major は、「幾何学専攻の学生」を意味する。

2 Man: "Good thinking. But I heard he was a geography major, not geometry."

いい発想だ。だけど、部長の専攻は幾何学じゃなくて地理学だと聞いてるよ。
Ii hassō da. Dakedo, buchō no senkō wa kikagaku ja nakute chirigaku da to kiite-ru yo.
good conception is but dept. head's major as for geometry instead of geography is (quote) have heard (emph.)

- Good thinking は「発想がいい」という意味で、このように結論そのものがいいとは限らない。
- heard のあとの that はここでも省略されている。
- geometry (幾何学) と geography (地理学) は英語では似ているため、しばしば混同される。
- *ja nakute* is the -te form of *ja nai* ("is not"). X *ja nakute* Y makes an expression meaning "Y, not X/not X but Y/instead of X, Y."

3 Dilbert: "Wyoming: One of the many rectangular states."

ワイオミング州。長方形をした数多くの州の一つです。
Waiomingu shū. Chōhōkei o shita kazu-ōku no shū no hitotsu desu.
Wyoming state rectangle-shaped many states of one is

- rectangle は「長方形」だが、rectangular はその形容詞形で「長方形をした」。



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1

Jon: "Well, Garfield, for dinner you ate all the food in the house."

おい、ガーフィールド、おまえ 晩メシ に 家 に ある 食べもの 全部 食べちまつた な。
Oi, Gāfirudo, omae ban-meshi ni uchi ni aru tabemono zenbu tabechimatta na.
 (interj.) (name) you supper for house in exists food all ate-(complete) (colloq.)

- *ban-meshi*, for "supper" (and *asa-meshi* "breakfast," below), are informal terms mainly used by males.
- を (*o*), to mark the object, is omitted after *tabemono*.
- *tabechimatta* is a contraction of *tabete shimatta*. *Shimatta* after the *-te* form of another verb indicates the action has been completed and is irreversible, often implying regret.

2

Jon: "That's poor planning!"

計画性 が ない なあ!
Keikaku-sei ga nai nā!
 planning (subj.) doesn't exist (colloq.)

Garfield: "No, it's not."

そんな こと ない さ。
Sonna koto nai sa.
 that kind of thing/situation doesn't exist (colloq.)

- That's = That is; it's = it is.
- *sonna koto (wa) nai* is an idiomatic expression for denying the accuracy/validity of what the other person just said → "that's not true/not the case."

3

Jon: "What are you going to do in the morning, huh?"

あしたの 朝 は どうする つもり だ よ、え?
Ashita no asa wa dō suru tsumori da yo, e?
 tomorrow of morning as for what dō intention is (emph.) (interj.)

Garfield: "I plan to sleep through breakfast."

朝メシ どき も 寝て 過ごす 計画 だ よ。
Asa-meshi -doki mo nete sugosu keikaku da yo.
 breakfast time also sleep-and pass plan is (emph.)

- *in the morning* この場合、翌朝をさす。
- *huh* は単独で聞き返しに使われることもあるが、付加疑問文的に文末にも用いられる。ここでは、多少侮蔑的な響をともなう。
- *through* は、その期間の終わりまでを示す。したがって *sleep through breakfast* は朝食時間の終わりまで寝ているという意味。

ほんとかな IS THAT TRUE?

Despite a lifelong interest in Japan, American cartoonist George Gladir had never actually been there when he teamed up with manga artist Ōyama Tetsuya for the humorous series *Honto ka na* ("Is That True?"), which appeared in Kodansha's weekly manga magazine *Comic Morning*.

It all started when Gladir, a cartoon writer for over 30 years (and co-creator of the comic series "Sabrina, the Teenage Witch"), was at a comics convention in

San Diego. Kodansha, one of the Big Three Japanese publishers (the other two being Shogakukan and Shueisha), had a booth at the convention soliciting applications from American artists. Intrigued by what he had heard about the whole manga phenomenon, Gladir applied. Soon he

received an assignment from Kurihara Yoshiyuki, editor of *Comic Morning*, to write a humorous strip about Japan through a foreigner's eyes. The strip was to be illustrated by a Japanese artist he had never met, Ōyama Tetsuya. Ōyama was a promising young artist who had given up a career as an engineer at Fuji Film to get into the world of manga.

As might be expected, the process of producing each chapter was a complicated one. First Gladir would propose a general topic (golf, salarymen, baseball, English study, Godzilla) to the Kodansha editors in Tokyo. Once it was approved, Gladir would then come up with a couple dozen gags about the topic, from which a final selection of 12 to 16 would be made. Once the gags were selected, Gladir's text



Gladir posed for the cover of vol. 1.

was translated and the sketches were sent to Ōyama, who made the final drawings, adding details and embellishments that would be humorous to the Japanese audience.

Although the manga supposedly reflect common American misconceptions about Japan, Gladir admits he had to do quite a bit of research to come up with the 69 chapters (4-6 pages each) that make up the series. He credits *Mangajin* with providing some of those ideas; the others came from newspapers, videos, or books about Japan.



Ōyama on the cover of vol. 2.

The *Honto ka na* stories have been collected in three volumes of books. After the second volume, Gladir and his wife went to Japan for a two-week visit, where they were finally able to meet Ōyama. Since the humor of the series is based on Gladir's kooky (yet common) misconceptions about Japan, it might

have seemed dangerous to actually send him there. As legions of tourists can attest, however, a quick trip to Japan can raise more questions than it answers, and Gladir came away with plenty of ideas for future installments of *Honto ka na*.

After the Gladirs' trip to Japan, Ōyama visited them in southern California (with a side trip to Mexico). Much of the third volume recounts the experiences of the two artists during their travels.

Having accomplished its mission of lampooning stereotypes and misconceptions, the *Honto ka na* series is now retired. Both artists are now working on new projects, and Kodansha editor Kurihara is pushing one of his pet ideas—an international manga publication.

原作・ジョージ・グラダー
writer: George Gladir

漫画・大山哲也
artist: Ōyama Tetsuya

The Process:

From popular misconceptions and media accounts of what goes on in Japan, George Gladir creates storyboards. Manga artist Ōyama Tetsuya then produces final drawings, adding humorous details and embellishments.



In this case, the gag on the bottom, reflecting the popularity of books by Ibuta Masaru (who urges mothers to educate children even *in utero*), didn't make it into the final series.



(Both of these examples are included in our selections on the following pages.)



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Title: 日本百景
Nihon Hyakkei
Japan 100 scenes
Scenes from Japan

1 Narration: 日本の降雨量は世界の平均の2倍であり
Nihon no kōu-ryō wa sekai no heikin no nibai de ari
Japan's rainfall amount as for world (mod.) average (mod.) double is-and
その大半が6月に降るのでその時期は大変だ。
sono taihan ga rokugatsu ni furu node sono jiki wa taihen da.
of that the greater part (subj.) June in falls because/so that time/period as for difficult/troublesome is
The annual rainfall in Japan is twice the world average, and since most of it falls in June, that time of year is quite miserable. (PL2)

On Car: タクシー
Takushii
Taxi

Woman: もう1人乗れませんか?
Mō hitori noremassen ka?
more one person can't ride (?)
"Can't one more person ride?"
"Would you have room for one more?" (PL3)

- *no* between two nouns makes the first into a modifier for the second in a wide variety of ways. It can make a possessive (*Nihon no kōu-ryō* = "Japan's rainfall"); it can be like an "in/at/on" that marks the first noun as a location (*Nihon no kōu-ryō* = "rainfall in Japan"); it can be like the English "of" (see next panel, *kaimetsu no kiki* = "danger of destruction"); it can simply mark the first noun as a direct modifier for the second (*sekai no heikin* = "world average"). You will see yet other possibilities as you proceed through this manga.
- *de ari* is a continuing form of *de aru*, which is a more formal/"literary" *desu* ("is/are").
- *noremassen* is the PL3 negative form of *noreru* ("can get on/ride"), which is the potential form of *noru* ("get in/on" or "ride"). The negative question *noremassen ka* ("can't [one more] ride?") here is essentially a polite way of asking for a ride.

2 Narration: 日本の文化的遺産である建築物が壊滅の危機にある。
Nihon no bunka-teki isan de aru kenchiku-butsu ga kaimetsu no kiki ni aru.
Japan's cultural heritage that are structures (subj.) destruction of crisis/danger in is
Structures that make up the cultural heritage of Japan are in danger of being destroyed. (PL2)

Monk 1: 地震か?
Jishin ka?
earthquake (?)
"Was it an earthquake?" (PL2)

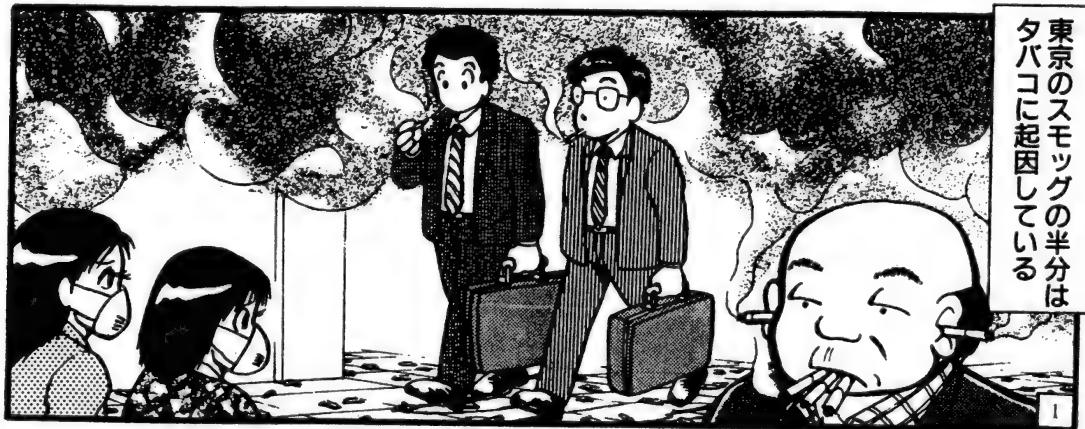
Monk 2: もっとひどいですよ! 修学旅行です!
Motto hidoi desu yo! Shūgaku ryokō desu!
more is terrible (emph.) school trip is/was
"Worse! A school trip!" (PL3)

Graffiti: アキラ バカ 極悪高校 参上 かずゆき ゆり としちゃん スキ!!
Akira Baka Gokaku Kōkō sanjō Kazuyuki Yuri Toshi-chan suki
(name) idiot (school name) visit (male name)(female name) (name-dim.) like/love
Akira Jerk Super-Bad High was here Kazuyuki + Yuri I love Toshi!!

- *Nihon no bunka-teki isan de aru* is a complete thought/sentence ("[they] are Japan's cultural heritage") modifying *kenchiku-butsu* ("buildings/structures").
- *de aru = desu = "is/are,"* but *ni aru* is the verb for "exists" (inanimate) following the particle *ni* that indicates place of existence → "is/are in"; *kaimetsu no kiki ni aru* = "are in danger of destruction."
- the umbrella symbol above the names Kazuyuki and Yuri is called an *ai-ai-gasa*, and signifies that the couple are sweethearts, similar to a heart with an arrow through it.
- *-chan* is a diminutive equivalent of the polite title *-san* ("Mr./Ms.").
- H5 • 4 • 23 → Heisei 5, May 23 → May 23, 1993.



英語・日本語学習教材情報満載。
<http://www.mangajin.com>



1 **Narration:** 東京のスモッグの半分はタバコに起因している。

Tōkyō no sumogu no hanbun wa tabako ni kiin shite iru.
(place) in smog of half as for cigarettes from originates

Half of the smog in Tokyo comes from cigarettes. (PL2)

- *tabako* originally came from the Portuguese word *tobaco*; in Japanese the word means “cigarette” unless specified as some other tobacco product.
- *kiin shite iru* is from *kiin suru* (“has its originating cause [in]”); *ni* marks the cause.

2 **Narration:** 最近は日本でも禁煙が推進されている。

Saikin wa Nihon de mo kin'en ga suishin sarete iru.
recently as for Japan in too/also non-smoking (subj.) is being promoted/advanced

In recent years, smoking restrictions are being stepped up in Japan, too. (PL2)

Sign: 喫煙所

Kitsuen-jo

Smoking Area

- *kin'en*, written with kanji meaning “prohibit” and “smoke,” is the word found posted on signs meaning “no smoking,” as well as the word used to refer in general to restrictions on smoking and even to quitting smoking.
- *suishin sarete iru* is from *suishin sareru* (“is promoted/advanced”), the passive form of *suishin suru* (“promote/advance [an activity/ideal/cause]”).

3 **Narration:** 舞台の上演は6時間に及ぶ。

Kabuki no jōen wa rokujikan ni mo oyobi,
Kabuki of performances as for 6 hours to as much as reach/extend-and

そのため客と役者との間に強いきずなが生まれる。

sono tame kyaku to yakusha no aida ni tsuyoi kizuna ga umareru.
for that reason audience and actors between strong bonds (subj.) are born

Kabuki performances last up to six hours, so audience members develop strong bonds with the actors. (PL2)

Woman 1: もうそろそろおなかペコペコでしょ?

Mō soro-soro onaka peko-peko desho?
already/now it's about time that stomach empty/hungry probably/right?

“You must be getting famished about now, aren’t you?” (PL3)

Woman 2: お弁当いかが?

O-bento ikaga?
(hon.)-box lunch how about

“How about some lunch?” (PL2)

- *oyobi* is a continuing form of *oyobu* (“reach/extend”); *ni* marks the point to which the thing extends: *rokujikan ni mo oyobu* = “extends to as much as 6 hours.”
- *soro-soro* literally means “slowly/gradually/by and by,” but it’s frequently used to mean “it’s about time to ~” or “it’s about time that ~.”
- *peko-peko* has several uses as an effects word, one of which is to represent the feeling of a very empty stomach.

4 **Narration:** 日本人は清めるために塩を使う。

Nihon-jin wa kiyom eru tame ni shio o tsukau.
Japanese as for purify/purge purpose for salt (obj.) use

The Japanese use salt for ritual purification. (PL2)

Tenants: 大家め! 絶対に立ちのねえぞ!

Oya-me! Zettai ni tachi-nokanē zo!
landlord-(derog.) absolutely won’t move out/vacate (emph.)

“Friggin’ landlord! We’ll never vacate!” (PL1-2)

- several kinds of ritual purification, to remove or ward off polluting spirits/presences/influences from one’s person/surroundings, play an important role in traditional Japanese beliefs and customs. Among the forms of ritual purification are the sprinkling of salt on certain occasions (e.g., after returning from a funeral; in the sumo ring) and the placement of small mounds of salt in doorways and certain other places.
- *-me* after a word referring to a person is a derogatory suffix showing contempt, derision, or anger directed at that person.
- *tachi-nokanē* is a rough/abrupt variation of *tachi-nokanai*, the negative form of *tachi-noku* (“move out/vacate [a home/place of business]”).



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1 **Narration:** 日本人 は そろばん を 信頼している。
Nihon-jin wa soroban o shinrai shite iru.
Japanese as for abacus (obj.) trust/have confidence in
The Japanese trust abacuses. (PL2)

Vendor: 計算 合いまへん な!
Keisan aimahen na!
calculation doesn't match (colloq.)
“Our calculations don't match!” (PL3-K)

奥さん、その 電卓 おかしい んとちやいます?
Okusan, sono dentaku okashii n to chaimasu?
wife/ma'am that calculator odd/out of order isn't it the case that?
“There must be something wrong with your calculator, Ma'am.” (PL3-K)

2 **Narration:** 日本 の デパート は とても 礼儀正しい。
Nihon no depāto wa totemo reigi tadashii.
Japan's department stores as for very good mannered/polite
Department stores in Japan are extremely polite. (PL2)

Mannequins: アリガトーゴザイマシタ!
Arigatō gozaimashita!
“Thank you very much!” (PL4)

Shopper: この お店 は マネキン も おじぎ する の よ!
Kono o-mise wa manekin mo o-jigi suru no yo!
this (hon.)-store as for mannequins also (hon.)-bow do (explan.)(emph.)
“Even the mannequins bow in this store.” (PL2)

Employee: いらっしゃいませ。
Irasshaimase.
“Welcome.” (PL4)

3 **Narration:** 日本人 は お歳暮 の 使い回しをする。
Nihon-jin wa o-seibo no tsukai-mawashi o suru.
Japanese as for (hon.)-year-end gift of recycling/re-use (obj.) do
The Japanese recycle their year-end gifts. (PL2)

Wife: しまった! もらった お歳暮 と これから 送る お歳暮 を 一緒に しちゃった わ!
Shimatta! Moratta o-seibo to kore kara okuru o-seibo o issho ni shichatta wa!
(exclam.) received gifts and from now will send gifts (obj.) put together-(regret) (fem. emph.)
“Oh no! I mixed the gifts we received together with the ones we’re sending!” (PL2)

Husband: 特に 問題 ない だろ?
Toku ni mondai nai daro?
especially problem doesn't exist probably
“That's no big deal, is it?” (PL2)

- *seibo* refers to the year-end season, but with the honorific prefix *o*- it usually refers to gifts given at the end of the year as tokens of gratitude for favors received during the year, typically to one's boss or other social superiors/benefactors.
- *issho* = “together,” and *issho ni suru* = “put together/intermix”; *shichatta* is a contraction of *shite shimatta*, the *-te* form of *suru* (“do/make”) plus *shimatta*, which after the *-te* form of another verb can imply the action is regrettable.

4 **Narration:** 日本人 は 贈り物 を する の が 義務 だ と 思っている。
Nihon-jin wa okurimono o suru no ga gimu da to omotte iru.
Japanese as for presents (obj.) do/give (nom.) (subj.) obligation is (quote) think
The Japanese consider gift-giving an obligation. (PL2)

Man: やった! 来月 は 誕生日 とか お中元 とか バレンタイン とか で
Yatta! Raigetsu wa tanjōbi toka o-chūgen toka Barentain toka de
(exclam.) next month as for birthdays and/or (hon.)-midyear gifts and/or Valentine's and/or for
贈り物 を 出さなくてすむ ゾ!!
okurimono o dasanakute sumu zo!!
presents (obj.) won't have to send (emph.)
“All right! Next month we won't have to send any presents for things like birthdays or the mid-year gift season or Valentine's Day!” (PL2)

Woman: 助かる わ!
Tasukaru wa!
will help/save (fem. emph.)
“What a relief!” (PL2)

- *no* makes *okurimono o suru* (“give gifts”) act as a noun: “giving gifts” → “gift-giving.”
- *yatta* is literally “[I] did it!” (from *yaru*, “do”); it's used as an exclamation of approval/delight like “All right!/Yeah!/Hooray!”—even in situations like this when no one has actually done anything.
- a verb ending in *-nakute sumu* implies “can get by without [doing the action],” or “won't have to [do the action].”

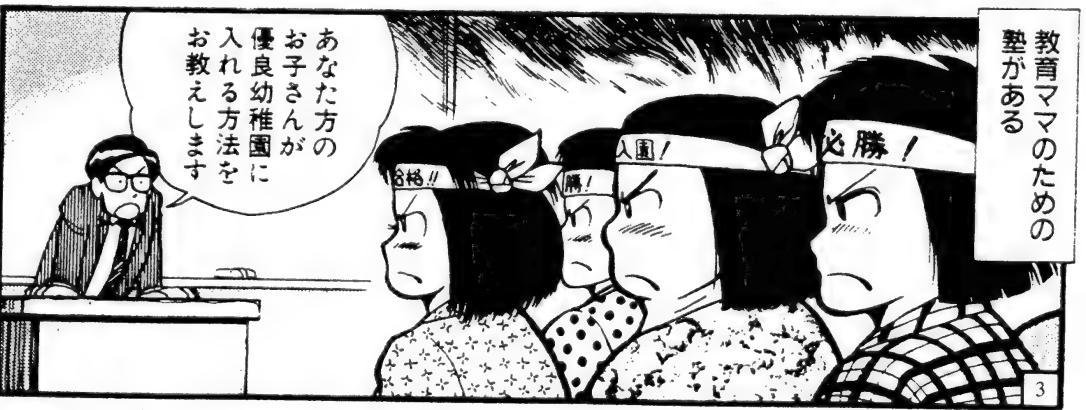
- *aimahen* is Kansai dialect for *aimasen*, PL3 negative form of *au* (“match” or “be correct”).
- *~ n to chaimasu?* is a Kansai-dialect contraction of *~ no to chigaimasu (ka)?* (lit., “is it the case that it's different from ~”), which can be used in place of *~ n ja nai desu ka?* (“isn't it the case that ~?”).



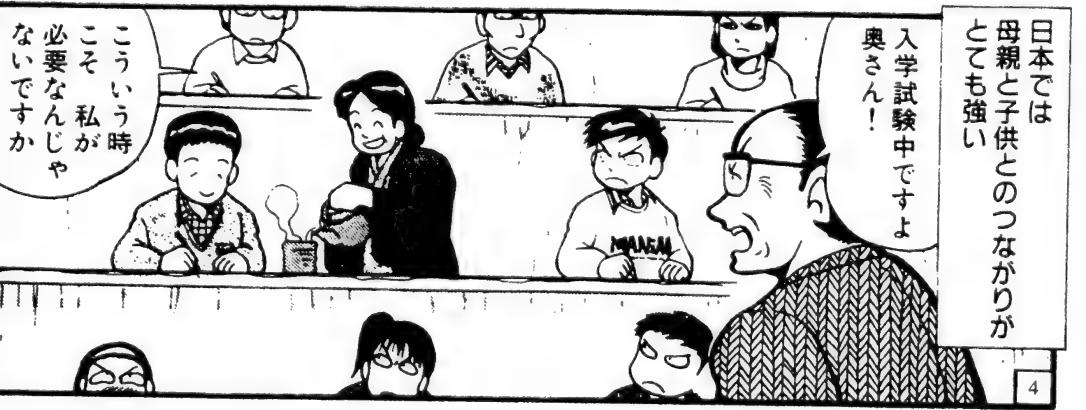
1



2



3



4

1 **Narration:** 日本の夫は給料袋を妻に渡す前に開封したいと思っている。
Nihon no otto wa kyūryō-bukuro o tsuma ni watasu mae ni kaifū shitai to omotte iru.
Japan's husbands as for salary envelope (obj.) wife to hand over before want to open (quote) think
Japanese husbands want to open their salary envelopes before handing them over to their wives. (PL2)

Salaryman: 島ちゃんはバレないよう開けられるんだぜ!
Shima-chan wa barenai yō ni akerareru n da ze!
(name-dim.) as for won't be found out manner in can open (explan.) (emph.)
“Shima knows how to open an envelope without it showing!” (PL2)

Envelope: 給料袋
Kyūryō-bukuro
Salary Envelope

- *kaifū shitai* is the “want to” form of *kaifū suru* (“open/break a seal”), and *omotte iru* is from *omou* (“think/feel”). Adding *to omou/omotte iru* to a verb ending in *-tai* still means “I/they want to [do the action],” not “I think I want/they think they want [to do the action].”
- *akerareru* is the potential (“can/be able to”) form of *akeru* (“open [something]”).
- it’s customary for the wife to handle finances in a Japanese family and to give her husband an allowance.

2 **Narration:** 日本の夫婦は互いにへそくりをし合っている。
Nihon no fūfū wa tagai ni hesokuri o shi-atte iru.
Japan's couples as for both/mutually secret savings (obj.) are doing mutually
Japanese couples each keep their own secret savings. (PL2)

Wife: なんてこと! 彼のへそくりの方が私より多いわ!!
Nante koto! Kare no hesokuri no hō ga watashi yori ōi wa!!
what kind of thing his secret savings of side (subj.) me/mine more than is/are a lot (fem. emph.)
“What’s this?! He’s got more hidden away than I do!” (PL2)

- *shi-atte* is the stem of *suru* plus the *-te* form of *au*, which as a verb suffix implies doing the action mutually: *shi-au* = “do mutually.” *Hesokuri* refers to a stash of money secretly set aside for personal use, so *hesokuri o suru* = “do *hesokuri*” → “set money aside secretly,” and *hesokuri o shi-au* implies both spouses are setting money aside secretly and hiding it from the other.
- *nante* is a colloquial equivalent of *nan to iu* (literally, “called what?” but idiomatically meaning “what kind of”), so *nan to iu koto* = “what kind of thing [is this]?” → “what’s this?” *Nan te koto* typically carries an astonished/shocked feeling.
- *~ no hō ga ~ yori* is used in comparisons, with *yori* following the lesser and *hō ga* following the greater item, so *kare no hesokuri no hō ga watashi yori ōi* = “his secret savings are greater than mine.”

3 **Narration:** 教育ママのための塾がある。
Kyōiku-mama no tame no juku ga aru.
education-mamas of purpose for cram schools/juku (subj.) exist/there are
There are juku for Education-Mamas.

Teacher: あなたの方のお子さんが優良幼稚園に入れる方法をお教えします。
Anata-gata no oko-san ga yūryō yōchien ni haireru hōhō o o-oshie shimasu.
your (hon.)-child-(hon.) (subj.) excellent kindergarten into can enter method (obj.) (hon.)-will teach
“I’ll teach you how to get your children into the best kindergartens.” (PL4)

Headbands: 合格!! (必)勝! 入園! 必勝!
Gōkaku!! Hishshō! Nyūen! Hishshō!
Pass!! Victory! Get in! Victory!

- *kyōiku-mama* is the nickname for mothers who are excessively active in pushing their children’s educational careers.
- *juku* normally refers to private, after-school classes many Japanese school children (not their mothers) attend in an effort to gain an advantage in the entrance examinations for high school and college/university.
- *o-oshie shimasu* is a PL4 humble form of *oshieru* (“teach/inform”).

4 **Narration:** 日本では母親と子供のつながりがとても強い。
Nihon de wa haha-oya to kodomo no tsunagari ga totemo tsuyoi.
Japan in as for mother and child between connection/ties (subj.) very much is/are strong
The bond between Japanese mothers and their children is very strong. (PL2)

Teacher: 入学試験中ですよ、奥さん!
Nyūgaku shiken -chū desu yo, oku-san!
entrance exam midst is (emph.) wife/ma’am
“Ma’am, we’re in the middle of an entrance exam!” (PL3)

Mother: こういう時こそ私が必要なんじゃないですか?
Kō iu toki koso watashi ga hitsuyō na n ja nai desu ka?
this kind of time (emph.) I/me (subj.) am necessary/needed isn’t it the case that?
“Isn’t it precisely at times like this that I’m needed the most?” (PL3)

- *koso* emphasizes what comes before it with the feeling of “none other than ~,” so *kō iu toki koso* = “none other than times like this/precisely at times like this.”



1 **Narration:** 食品サンプルを作る技術は非常に高度である。
Shokuhin sanpuru o tsukuru gijutsu wa hijō ni kōdo de aru.
foods samples (obj.) make/create technique/art as for extremely high level is

The art of making food replicas is highly developed. (PL2)

Student: 先生は君の作った寿司、気に入ったみたいだぞ。
Sensei wa kimi no tsukutta sushi, ki ni itta mitai da zo.
teacher as for you (subj.) made sushi likes it seems/appears (emph.)

“Looks like the professor likes the sushi you made.” (PL2)

Sound FX: グルルルルル

Gu ru ru ru ru ru (effect of stomach growling)

- restaurants frequently display plastic or wax replicas of the dishes they serve to attract customers.
- *kimi no tsukutta* is a complete thought/sentence (“you made [it]”) modifying *sushi* → “the sushi you made”; in modifying sentences, *no* can mark the subject instead of *ga*.

2 **Narration:** 日本では先輩後輩の関係に厳しい。
Nihon de wa senpai kōhai no kankei ni kibishii.
Japan in as for senior junior between relationship regarding is/are strict

The hierarchy between senior and junior members is strictly honored in Japan. (PL2)

Kōhai: アニさんは12歳でもう芸歴10年だからなあ。
Ani-san wa jūnisai de mō geireki jūnen da kara nā.
big bro.-hon.) as for 12 yrs old at already art-experience 10 yrs is because (colloq.)

“Well, Ani-san, at twelve years old you’ve already got ten years’ experience.” (PL2)

Senpai: トメは今年で35歳だっけ?
Tome wa kotoshi de sanjūgōsai dakke?
(name) as for this year (scope) 35 yrs old is it?

“Did you say you’ll be 35 this year, Tome?” (PL2)

- *senpai* refers to a person with more senior standing in a given group, and *kōhai* to a person with relatively junior standing. Here, the man on the right is much older than the boy on the left, but he has less experience in the art they are studying, and therefore he is the *kōhai*; he addresses the boy with a title that shows the boy’s seniority (*ani* = lit. “older brother/big brother”) and uses the polite suffix *-san*, while the boy, as his senior/superior, addresses him by name and without *-san*.
- *dakke* implies that the speaker is not quite sure he remembers the information correctly.

3 **Narration:** 日本人はよく洗濯をする。

Nihon-jin wa yoku sentaku o suru.

Japanese as for often/a lot laundry (obj.) do

The Japanese do their laundry a lot. (PL2)

Woman: 私心配だわ。上の中村さん家今日洗濯機動いてないのよ。
Watashi shinpai da wa. Ue no Nakamura-san chi kyō sentakuki ugoite-nai no yo.
I/me worried am(fem. emph.) above of (name-hon.)’s home today washer hasn’t run (explan.) (emph.)

“I’m worried. I haven’t heard the Nakamuras above us run their washer today.” (PL2)

- *Nakamura-san chi* here is a contraction of *Nakamura-san no uchi* (“the Nakamuras’ house” or just “the Nakamuras”).

4 **Narration:** 日本の公害の1つにピアノの騒音がある。

Nihon no kōgai no hitotsu ni piano no sōon ga aru.

Japan’s pollutions as one of piano of noise (subj.) exists

One kind of pollution in Japan is piano noise. (PL2)

Husband: なんで隣近所がこんなもんくれるんだ?
Nande tonari kinjo ga konna mon kureru n da?
why next-door neighbors (subj.) this kind of thing give to us (explan.-?)

“Why did the neighbors send us all this stuff?” (PL2)

Wife: たぶんこの子がピアノ教室やめるって聞いたのよ。
Tabun kono ko ga piano kyōshitsu yameru tte kiita no yo.
probably this child (subj.) piano class/lessons will quit (quote) heard (explan.) (emph.)

“They probably heard our daughter’s quitting her piano lessons.” (PL2)

5 **Narration:** 日本の検閲官はヘアに厳しい。

Nihon no ken’etsu-kan wa heā ni kibishii.

Japan’s censors as for hair regarding are strict

Japan’s censors have strict rules about pubic hair. (PL2)

Employee: 主任! 私もう3年も黒い毛を探して消してるんですよ!
Shunin! Watashi mō san-nen mo kuroi ke o sagashite keshite-ru n desu yo!
(title) I already/now 3 yrs as much as black hair (obj.) search for-and have been erasing (explan.) (emph.)

“Boss! I’ve been searching for and blotting out black hair for three whole years now.” (PL3)

Boss: じゃあ、今度金髪の時は君に回すよ。
Jā, kondo kinpatsu no toki wa kimi ni mawasu yo.
then/in that case next time blond hair of time/case as for you to will send round/assign (emph.)

“Well then, next time we get blond hair, I’ll send it your way.” (PL2)



1 **Narration:** 東京 の ビル の 屋上 は レクリエーションの 活動 の 場 である。
Tōkyō no biru no okujoō wa rekuriēshon no katsudō no ba de aru.
(place) in building of rooftops as for recreational activity of place is
Building rooftops in Tokyo are places for recreational activities. (PL2)

Man: 気をつける!
Ki o tsukero!
be careful

“Careful!” (PL2)

今 日 は もう 2人 落ちて 外野 は 君 だ け な な な!
Kyō wa mō futari ochite gaiya wa kimi dake na na na!
today as for already 2 people fell-and outfield as for you only (is-explan.) because (colloq.)

“We’ve already had two people fall off today, and you’re the only one left in the outfield!” (PL2)

Sound FX: ピー ポー ピー ポー
Pii-pō pii-pō (sound of ambulance sirens)

- *ki o tsukero* is the abrupt command form of *ki o tsukeru* (“exercise caution/be careful”).

2 **Narration:** 日本 で は 麻雀 が 離婚 の 原因 と な て い る。
Nihon de wa mājan ga rikon no gen'in to nattē iru.
Japan in as for mah-jongg (subj.) divorce of/for cause has become
In Japan, mah-jongg has become a cause for divorce. (PL2)

Note: 麻雀 へ 行 つ き ま す。 晩 ゴ ハン は こ れ を 食 べ て ネ。 ゆ み
Mājan e itte kimasu. Ban-gohan wa kore o tabete ne. Yumi
mah-jongg to will go and come supper as for this (obj.) eat-(request) (colloq.) (name)
I went to play mah-jongg. Here’s your supper, Yumi (PL3; PL2)

- more typically it is the husband whose passion for mah-jongg becomes a source of marital discord, and the humor here is in the unexpected twist provided by the note.

3 **Narration:** 日 本 人 は ど こ で も 眠 れ る。
Nihon-jin wa doko de demo nemureru.
Japanese as for wherever can sleep
Japanese people can sleep anywhere. (PL2)

Sound FX: グーグーグーグー[…]
Gū gū gū gū (sound of sleeping)

Man: す、すいません が 起きて 下さ～い!!
Su-suimassen ga okite kudasāi!!
(stammer) excuse me but wake up please
“E-excuse me! Ple-ease wake up!!” (PL3)

- *nemureru* is the potential (“can/be able to”) form of *nemuru* (“sleep”).
- *suimassen* is a colloquial *sumimasen*, which can mean either “sorry/excuse me” or “thank you” depending on the context.
- *okite* is the *-te* form of *okiru* (“get up/wake up”); *kudasai* after the *-te* form of a verb makes a polite request, and elongating it turns it into an urgent plea.

4 **Narration:** 日 本 の 裁 判 は し ば し ば 何 年 も か か る。
Nihon no saiban wa shiba-shiba nannen mo kakaru.
Japan’s trials as for frequently years and years as much as last/take up
Trials in Japan often last for years and years. (PL2)

Lawyer 1: 我々 弁護団 の 力 に よ り た た た 35 年 で 勝 訴 に こ ぎ つけ ま し た。
Wareware bengo-dan no chikara ni yori tatta sanjūgonen de shōso ni kogi-tsukemashita.
we/us defense team’s strength/efforts by means of only 35 yrs in favorable decision to managed to gain/reach
“Through our tireless efforts, we, your defense team, managed to win a favorable verdict in only 35 years.” (PL3)

政府 は あ な た の 訴 え を 認 め ま し た よ。
Seifu wa anata no uitae o mitomemashita yo.
government as for your suit/claim (obj.) recognized (emph.)
“The government has accepted your claim.” (PL3)

Lawyer 2: あ な た の 9 人 の お 孫 さ ん に 総 額 千 500 円 が 分 割 さ れ ま す。
Anata no kyū-nin no omago-san ni sōgaku sengohyaku-en ga bunkatsu saremasu.
your 9 people that are (hon.)-grandchildren-(hon.) among total sum 1,500 yen (subj.) will be divided
“The total sum of ¥1,500 will be divided among your nine grandchildren.” (PL3)

Grave: 小 山 家 之 墓
Koyama-ke no haka
(name) family of grave
Koyama Family Grave

- *~ ni yori* = “by means of” → “through.”
- *kogitsukemashita* is the PL3 past form of *kogitsukeru*, which implies managing somehow to reach/arrive at a settlement or resolution in spite of numerous obstacles and setbacks.
- ¥1,500 = about \$12.
- *bunkatsu saremasu* is the PL3 form of *bunkatsu sareru*, which is the passive form of *bunkatsu suru* (“divide”).





Title: 教育にかける情熱
 Kyōiku ni kakeru jōnetsu
 education place on/direct at passion/enthusiasm
Enthusiasm for Education

1 Narration: 日本人は教育熱心で子供は生まれた瞬間から教育される。
 Nihon-jin wa kyōiku-nesshin de kodomo wa umareta shunkan kara kyōiku sareru.
 Japanese as for educationally eager/zealous are-and children as for are born instant from are educated
 The Japanese are educationally eager and children are educated from the moment they're born.
The Japanese are mad about education, and they start teaching their children from the instant they're born. (PL2)

Mother: $2 \times 2 = 4$, $2 \times 3 = 6$, $2 \times 4 = 8$.
 Ni ni ga shi, ni san ga roku, ni shi ga hachi...
 two two (subj.) four two three (subj.) six two four (subj.) eight

"Two times two is four, two times three is six, two times four is eight..."

- umareta is the plain/abrupt past form of the verb umareru ("be born"), modifying shunkan ("the moment/instant") → "the moment/instant [they] were born."
- kyōiku sareru is the passive form of kyōiku suru ("educate/teach/train") → "is/are educated."
- the word for "multiply" is kakeru, and it's also used like "times," so the multiplication table here could be read "ni kakeru ni wa yon, ni kakeru san wa roku, ni kakeru yon wa hachi"; but it's more common for the times tables to be recited in the shorthand method shown in the romaji line above.

2 Narration: 親は子供が小さい時からより良い教育を受けさせたがる。
 Oya wa kodomo ga chiisai toki kara yori yoi kyōiku o uke-sasetagaru.
 parents as for children (subj.) small time from best possible education (obj.) want to make [them] receive
Parents want their children to receive the best possible education from the time they are young. (PL2)

Diapers: 合格 必勝
 Gōkaku Hisshō
 passing grade certain victory
Pass! **Victory!**

Sign: 慶早 保育園 受験 会場
 Keisō Hoikuen Juken Kaijō
 (name) nursery school exam-taking meeting place
Keisō Nursery School Entrance Exam Site

- yori = "more (than)," and yoi = "good," so yori yoi is literally "more good" → "better," but in many contexts it implies "the best possible."
- uke-sasetagaru is a "want to" form of uke-saseru, a causative ("make/let") form of ukeru ("receive/undergo") → "want to make [them] receive/undergo" → "want [them] to receive."
- gōkaku and hisshō are words often written on headbands or other good luck charms to help spur students on in their studies for entrance exams. Gōkaku is a noun that refers to meeting a standard or passing an eligibility screen of some kind; in the case of schools and colleges, it means passing the entrance exam and being accepted for admission. Hisshō, which literally means "certain victory," is used widely not only for exams but for athletic and other competitions as well.
- Keisō is a made-up name combining the first kanji of two prestigious Japanese universities: 慶應 Keiō and 早稻田 Waseda.
- jukken refers to the taking of an admissions test/entrance examination.

(continued from page 5)

started with the magazine, Moteki-san has been a constant source of support, and is an essential part of the driving force behind Mangajin.

Now, starting from left to right: On the far left is Yamazaki Shūta, Business and Marketing Director. Formerly with Yamaha Corporation (he was head of the UK subsidiary), he is now seeking out new markets and opportunities for Mangajin in Japan.

Next is Kitamura Hiroshi, Executive Director of Editorial. In addition to its work with our magazine and books, Sekai Shuppan is now originating its own publishing projects, such as "Rock'n'Roll Sushi Chef," "The Kitaro Story," "The Ono Yoko Story," and other books in manga format. Kitamura-san's rich ideas and widespread network of contacts will be put into full play.

Standing quietly but confidently in the background is Katō Junichirō, Business Manager and resident computer

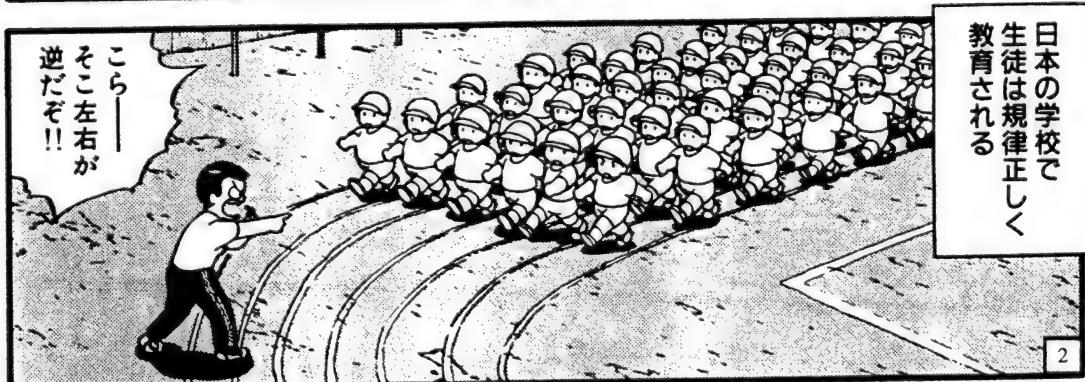
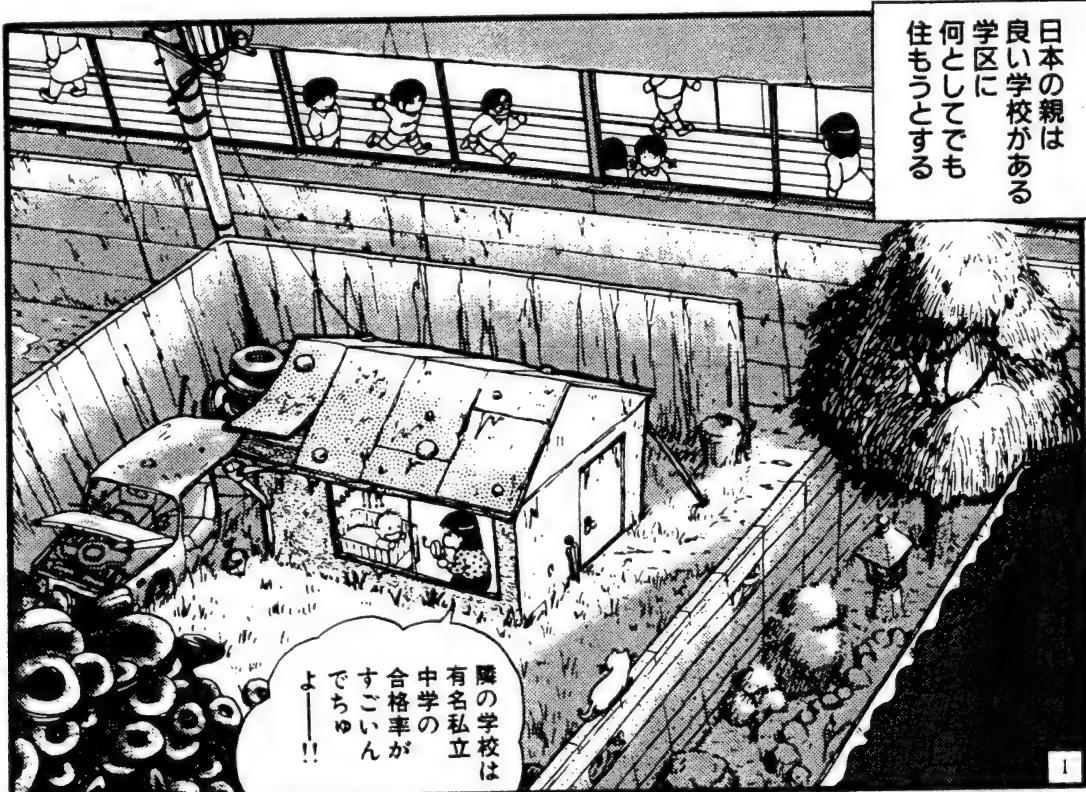
wizard. If you want to know more about the *Mangajin* CD-ROM, he is the one to ask.

Standing next to her husband is Moteki Shizuko, Director of Accounting. We understand that in addition to Sekai Shuppan's financials, she also maintains tight control over the Moteki family budget and expenditures. You may have seen her compositions under various pen names on our *Senryū* page.

Second from the right is Tokuda Yachiyo, Subscription Manager. Her speed at carrying out the administrative tasks of Sekai Shuppan is matched only by her speed in creating puns. She is also a prolific producer of *senryū*.

On the far right is Yasumori Ayako, Administrative Assistant, who says she is happy to be working surrounded by books. We are working hard to keep her surrounded.

Vaughn P. Simms



1 **Narration:** 日本の親は良い学校がある学区に何としても住もうとする。
 Nihon no oya wa ii gakkō ga aru gakku ni nan to shite demo sumō to suru.
 Japan in/of parents as for good school (subj.) exists school district in doing whatever it takes will try to live
Parents in Japan will do just about anything to live in a school district with good schools. (PL2)

Mother: 隣の学校は有名私立中学の合格率がすごいんでちゅよー!!
 Tonari no gakkō wa yūmei shiritsu chūgaku no gōkaku -ritsu ga sugoi n dechu yō!!
 next door that is school as for famous private middle school to pass/enter percentage (subj.) is amazing (explan.) (emph.)
"An amazing percentage of students in the school next door make it into famous private middle schools!" (PL3)

- *ii gakkō ga aru* is a complete thought/sentence ("[it] has a good school") modifying *gakku* ("school district").
- *sumō* is the volitional form of the verb *sumu* ("live/reside"). This form followed by *to suru* means "make an effort/try to [do the action]," so *sumō to suru* → "try to live/reside."
- compulsory education in Japan is through 9th grade, so a student can go that far in public schools without ever taking an entrance exam. But many families try to give their children an advantage in the high school and college level exams by sending them to private middle schools that have a reputation for getting their students into the best high schools. Since those private middle schools are so competitive, parents in turn try to find the grade schools with the best track records for getting their students into them. If those grade schools are private, it means the children must face entrance exams that much earlier; if they are public, the criteria for admission is based merely on residence within the boundaries set for each school, as in the United States.
- *dechu* is "baby talk" for *desu*.

2 **Narration:** 日本の学校で生徒は規律正しく教育される。
 Nihon no gakkō de seito wa kiritsu tadashiku kyōiku sareru.
 Japan's schools at students as for with proper discipline are educated
Students at Japanese schools are educated in a disciplined manner. (PL2)

Teacher: こらー、そこ 左右 が 逆 だぞ!!
 Korā, soko sayū ga gyaku da zo!!
 (interj.) you/there left-right (subj.) backwards is (emph.)
 "Hey, your right-left is backwards there!"
"Hey, you there! You're out of step!" (PL1-2)

- *kora* (often elongated to *korā* when it's shouted) is an interjection for scolding, like "Hey!/Stop that!/Cut it out!"
- *zo* is a rough, masculine particle for emphasis.

3 **Narration:** 親は教育のこととなると競争心がとても強い。
 Oya wa kyōiku no koto to naru to kyōsō-shin ga totemo tsuyoi.
 parents as for education of matters when it comes to spirit of competition (subj.) very much is strong
When it comes to education, parents are extremely competitive. (PL2)

Mother 1: うちの和幸ったら円形脱毛症になったのよ、勉強のしすぎで!
 Uchi no Kazuyuki ttara enkei datsumō-shō ni natta no yo, benkyō no shi-sugi de!
 my/our (name) (quote) circular hair loss syndrome became/contracted (explan.) (emph.) study of overdoing (cause)
"My Kazuyuki is studying so hard, he's losing his hair in clumps!" (PL2)

Mother 2: あーら、うちの正樹だって胃かいようと高血圧と糖尿病になっちゃったのよ。
 Āra, uchi no Masaki datte ikaiyō to kō-ketsuatsu to tōnyō-byō ni natchatta no yo.
 (interj.) my/our (name) too/also stomach ulcer and high blood pressure and diabetes developed-(regret) (explan.) (emph.)
"That's nothing. My Masaki has developed ulcers and high blood pressure and diabetes!" (PL2)

- *ttara* is a contraction of *to ittara*, a conditional "if/when" form of *to iu* ("say ~"), so it literally means "if I speak of ~." In colloquial speech, *ttara* is sometimes used in place of *wa* to mark a person as the topic, generally when saying something negative or disapproving about that person. In this case, the disapproval is feigned, and she is actually bragging about how hard her son studies.
- the order of Mother 1's sentence is inverted; *benkyō no shi-sugi de*, which states the cause of the boy's symptoms, would normally come before *enkei datsumō-shō ni natta*.
- a short *ara* often simply expresses surprise, but this elongated *āra* is used to introduce a one-upping retort and carries the feeling of "well that's nothing!" Both *ara* and *āra* are feminine.
- *datte* here is a colloquial equivalent of the particle *mo* ("too/also").
- *natchatta* is a contraction of *natte shimatta* the *-te* form of *naru* ("become" or when speaking of physical ailments, "contract/develop [an illness/syndrome]") plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies the action is/was undesirable/regrettable.
- the second boy is pouring powdered medicine into his mouth.



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<http://www.mangajin.com>



1 **Narration:** 受験用のかつらが売れている。

Jukken -yō no katsura ga urete iru.
exam-taking-use that are wigs (subj.) are selling
Exam-related wigs are big sellers. (PL2)

受験ストレスでハゲてきた人用。
Jukken sutoresu de hagete kita hito -yō.
exam-taking stress from is balding person -use

For students who are losing hair from exam stress. (PL2)

一所懸命勉強してハゲてきたように親と同級生に印象づけたい人用。
Issho-kenmei benkyō shite hagete kita yō ni oya to dōkyūsei ni inshō-zuketai hito -yō.
very hard study-and is balding as if parents and classmates on want to make an impression person-use

For students who want their parents and fellow students to think they're losing hair from studying so hard. (PL2)

- the suffix *-yō* means “for the purpose of” or “to be used for/as/by.”
- hagete* is the *-te* form of *hageru* (“lose hair/become bald/get bald spots”), and *kita* after a *-te* form can imply that the action has begun to occur or is occurring progressively.
- 一所懸命 *issho-kenmei* (also written 一生懸命, in which case it’s read *isshō-kenmei*) implies doing an action “very hard/diligently/with all one’s might”; it comes from a samurai expression about dedicating one’s life to guarding a single region.

2 **Narration:** 日本人は縁起をかつぐので受験当日は縁起物がよく売れる。

Nihon-jin wa engi o katsugu node jukken tōjitsu wa engi-mono ga yoku uretu.
Japanese as for are superstitious because on exam day as for good luck charms (subj.) well sell

The Japanese are superstitious, so good luck charms sell well on exam days. (PL2)

- ureru* = “[something] sells” (cf. *uru* = “sell [something]”); *yoku uretu* = “sells well.”

3 **Narration:** 学歴重視の日本では大学浪人は決してあきらめない。

Gakureki jūshi no Nihon de wa daigaku rōnin wa kesshite akiramenai.
academic credentials are emphasized where Japan in as for college ronin as for definitely won’t give up

In Japan, where academic credentials are paramount, students who fail their entrance exams never give up trying to pass. (PL2)

Old student 1: 今年こそ受かったかのう?

Kotoshi koso ukatta ka nō?
this year (emph.) passed (?) (colloq.)

“Did we pass this year?” (PL2)

Old student 2: ちょっと待て! 今老眼鏡を出すから。

Chotto mate! Ima rōgan-kyō o dasu kara.
a little wait now bifocals (obj.) will get out because

“Just a second. I’m getting out my spectacles.” (PL2)

- the concern with *gakureki* (“academic history/credentials”) in Japan focuses almost exclusively on what university a student attended rather than on the courses taken or the grades received.
- rōnin* is a term for high school graduates who have failed to pass a college entrance exam and choose to study at home or in special cram schools until they can take the exam the following year. The name comes from such students’ lack of affiliation with any university, much like the original *rōnin*, “masterless samurai,” who lacked affiliation with any fief.
- rōgan* (lit., “aged eyes”) refers to presbyopia/farsightedness resulting from old age, and *rōgan-kyō* are glasses that correct for the condition → “reading glasses/bifocals.”

4 **Narration:** 日本の大学の入試問題はまるでテレビのクイズ番組の問題のようだ。

Nihon no daigaku no nyūshi mondai wa marude terebi no kuizu bangumi no mondai no yō da.
Japan’s colleges of entrance exam problems as for just/exactly TV on quiz shows on questions like is/are

Questions on Japanese college entrance exams are just like game show questions on TV. (PL2)

Student 1: (reading) 中国の殷王朝と周王朝の代々の王の名と

Chūgoku no In-Ochō to Shū-Ochō no daidai no Ō no na to
China in Yin Dynasty and Chou Dynasty of each generation’s king’s name and
その愛妾の名をすべてを挙げよ。

sono aishō no na o subete o ageyo.

that/his concubine’s name (obj.) all (obj.) list

List the names of all kings and their concubines during the Yin and Chou Dynasties in China. (PL2)

Student 2: (reading) 黒船のペリー提督は来日3日目の朝食に何を食べたか?

Kurofune no Perii Teitoku wa rai-Nichi mikka-me no chōshoku ni nani o tabeta ka?
black ships of (name) (title) as for Japan visit the third day on breakfast for what (obj.) ate (?)

What did Commodore Perry of the black ships eat for breakfast on his third day in Japan? (PL2)

- maru de ~ no yō da* = “is just like/exactly like ~.”
- ageyo* is an abrupt command form of *ageru* (“list up”). This command form is usually seen only in writing; *agero* is the more commonly heard abrupt command in spoken Japanese.
- the ships of Commodore Matthew Perry, credited with opening Japan to trade in 1854, were referred to as *kurofune* (“black ships”) by the Japanese because of their black painted sides.
- rai* means “come,” and *Nichi* refers to Japan (from the first kanji of 日本 *Nihon*), so *rai-Nichi* refers to someone’s “coming to Japan/arrival in Japan.”



1 **Narration:** 世界の中学生を比較すると日本が最も教育水準が高い。
Sekai no chūgaku-sei o hikaku suru to Nihon ga mottomo kyōiku suisin ga takai.
world's middle school students (obj.) if compare Japan (subj.) most education level (subj.) is high
In international comparisons at the middle-school level, Japanese students show the highest achievement scores. (PL2)

しかし大学に入るとフツーの人になってしまう。
Shikashi daigaku ni hairu to futsū no hito ni natte shimau.
however college to/in when enter regular persons become-(regret)

However, once they enter college, they become just regular kids. (PL2)

Girl: バーゲン行かなきや。

Bāgen ikanakya.
bargain must go

"I've gotta get to that sale." (PL2)

Small sign: 芝生に入るな!

Shibafu ni hairu na!
grass/lawn in don't enter
Don't enter the lawn!

Keep off the grass! (PL2)

Boy 1: 代返頼むよ。

Daihen tanomu yo.
substitute response request (emph.)
"Answer in my stead, OK?"

"Answer for me at roll call, OK?" (PL2)

Boy 2: オレもあの授業出ないよ。

Ore mo ano jūgō denai yo.
I/me also that class won't attend (emph.)
"I won't be there either." (PL2)

Bag: ポテトチップス

Poteto chippusu
Potato Chips

Sign: 気楽 大学

Kiraku Daigaku
easy-going/carefree college/univ.
Goof-off University

- to after a plain, non-past verb can make a conditional "if/when" meaning, so *hikaku suru to* = "when [one] compares," and *hairu to* = "when [they] enter."
- *bāgen* is from the English word "bargain," and in Japanese usually refers to *bāgen sēru* ("bargain sale" → "sale").
- *ikanakya* is a colloquial contraction of *ikanakereba (narai)*, a "must/have to" form of *iku* ("go").
- *na* after a plain, non-past verb can make an abrupt negative command/prohibition, "don't ~."
- *daihen* refers to responding/answering in someone else's place; *o*, to mark this as the object of *tanomu* ("ask/request [a favor]") has been omitted. The expression ~ (o) *tanomu* is essentially like "Do ~ for me, will you/OK?"
- *ore* is a rough, masculine word for "I/me."

2 **Narration:** 日本の大学は入る時は難しいが、出る時はサルでも出られる。
Nihon no daigaku wa hairu toki wa muzukashii ga deru toki wa saru demo derareru.
Japan's college as for enter time as for is difficult but graduate time as for monkey even can graduate
It's hard to get into a Japanese university, but even a monkey can graduate from one. (PL2)

Sign: 凸凹 大学 卒業式

Dekoboko Daigaku Sotsugyō -shiki
uneven/bumpy university graduation ceremony
Dekoboko University Commencement

- *derareru* is the potential ("can/be able to") form of *deru* ("go/come out," or when speaking of a school, "graduate").
- *dekoboko* refers to an "uneven/bumpy/washboard-like" surface or a "jagged/irregular" line; it's used here as a kind of nonsense name.



夕焼けの詩 Yūyake no Uta

by
西岸良平
Saigan Ryōhei

Yūyake no Uta is the title of a collection of manga from the larger work 三丁目の夕日 (*San-chōme no Yūhi*, “Evening Sun Over 3-chōme”), a series that has been running in *Big Comic Original* since 1974.

Through detailed drawings and carefully conceived dialogue, author Saigan Ryōhei lovingly portrays the everyday lives of ordinary people in Japan in the late 1950s and early 1960s. Although there are some regular characters who appear throughout the series, most of the stories are self-contained episodes. (See *Mangajin* No. 21 and Nos. 38–39 for more selections from *Yūyake no Uta*.)

Inspired by manga great Tezuka Osamu as a child, Saigan started to draw seriously while in middle school. He attended Tokyo’s Rikkyō University, majoring in “manga studies.” In 1972, while still in school, his first manga story won an award from *Big Comic*, earning him a series in that magazine.

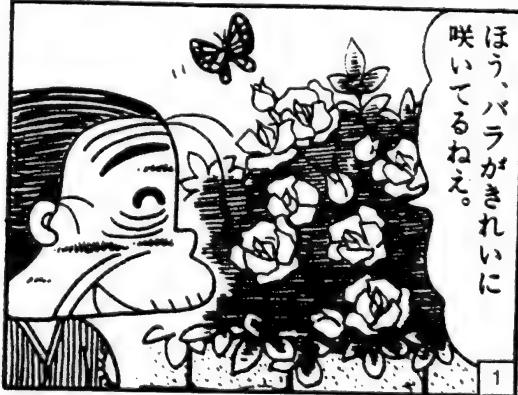


The story that follows centers around the Yarigai family, regulars in the *Yūyake* series. Recently, their countrified Obāchan (“Grandma”) has moved in with the family, and it seems both Obāchan and her daughter, Mrs. Yarigai, are having a few problems adjusting to the new living arrangements. In the end, however, the wisdom (and cunning) of the older generation will prevail.

A Word About the Title:

The kanji 詩 is actually read *shi*, and means “poem/poetry.” Here *furigana* is provided to give an alternative reading, *uta* (うた), which can refer to either a song or poem. “Sunset Song” seems a fitting translation for *Yūyake no Uta*, since “song,” like *uta*, can refer to either verse or musical composition.

あばあちゃんの 小さな畠



Title: おばあちゃん の 小さな 畑
Obāchan no Chiisa-na Hatake
(hon.)-grandmother's little garden
Grandma's Little Garden

1 **Otane:** ほう、バラ が きれいに咲いてる ねえ。
Hō, bara ga kirei ni saite-ru nē.
(interj.) roses (subj.) beautifully are blooming (emph.)
“Oh, the roses are blooming beautifully!”
“Oh, such pretty roses!” (PL2)

- *O-* is in fact an honorific prefix, so Otane's actual given name would be simply Tane—which, aptly enough for this story, means “seed.” In the earlier part of the 20th century when this woman would have been born, it was quite common to give girls one- or two-syllable names and to use the honorific *o*-with them as if it were a part of the name (regardless of the politeness level of the speech).
- *saite-ru* is a contraction of *saite iru* (“is blooming”), from *saku* (“bloom”); *nē* with a long vowel gives the feeling of a mild exclamation.

Book Review

(continued from page 42)
sketchbooks.”

The resulting work Michener published is delightful and informative, with Hokusai's drawings separated into sections: People, Fauna, Flora, Landscape, The Past, Grotesqueries, Technical, and Architecture. Michener waded through several different volumes to find the best examples for reproduction in the finished book. Throughout, Michener comments on the drawings and the volumes themselves, as well as on Hokusai's full life, explaining why he feels some of the manga are better than others.

Hokusai may have been one of the most popular Japanese artists of his day and his works did sell well, but you'd never know it by the way he lived. His eldest son pretty much spent all of Hokusai's money, forcing him to move frequently to hide from bill collectors and hardly ever paying back rent on the places he did live in. Things were so bad at one point he had to sneak to his publisher's offices in the dead of night to approve the printing, then sneak back to his home so the bill collectors couldn't find him.

To say he was a bit eccentric is an understatement—above his studio door was written “It is no use bowing and scraping or bringing me bribes.” The homes where Hokusai lived were unkempt, and he didn't bathe very often or wear clean clothes. Once, a famous Japanese actor visited the artist and found the premises so disgusting he spread a cloth on the floor to sit on. This upset Hokusai so much he ignored the actor, who finally left. Fortunately he returned with humility to request that Hokusai paint his portrait, as Hokusai was a great artist.

Hokusai lived out his days with his youngest daughter watching over him. When he died in 1849 at the age of 89, he was still painting. On his deathbed he is said to have cried, “If Heaven could only grant me 10 more years! Only five more, and I would have become a real painter.” A true artist right to the very end.

Hokusai illustrated many books besides the *Manga*, including *Thirty-six Views of Mount Fuji* and *Fifty-three Stations on the Tokaido*, and a three-volume work, *Hundred Views of Mount Fuji, 1823 to 1829* (this came to Europe in 1880 and influenced such European artists as Claude Monet, Edgar Degas, and Henri Toulouse-Lautrec).

Geoffrey Oliver, a Japanese print and book dealer located in New York City, agrees with Michener's claim that it is hard

to find *Hokusai Manga* in the United States—or anywhere.

“It's practically impossible to find complete sets. Japanese woodblocks don't last as long as others because the wood is taken out of the trees vertically, as they are easier to carve. Because this vertical wood is softer, later impressions made by these woodblocks are just not as clear.”

As for how much a collection of *Hokusai Manga* would be worth today, Oliver says it depends on when the woodblocks were made and the condition of the volumes.

“A fine impression goes for more—one volume could be worth as much as \$1,200. Edo-era (prior to 1867) printings are worth more, while Meiji-era (after 1868) printings are not as clean,” he explains. “I think an average price would be about \$200 per volume, considering there are no complete collections available that I know of.”

It is interesting to note that the last three volumes of *Hokusai Manga* were published after Hokusai died and are not considered his best works, although they were published as part of the original contract with his publisher. This contract stipulated there were to be 15 volumes of the manga. When the last volume was published in 1878 by the publisher's son, Katano Yoshiro, he wrote:

“I have long regretted that the series had not been completed according to my father's hopes. And now all kinds of foreign visitors have come over to our shores, widely loving and praising the master and collecting his works . . . My only wish now is that the world will take and love this book.”

And indeed, the world still enjoys Hokusai's works—they can be seen everywhere from museums to personal collections to Web pages on the Internet.

As Michener wrote in *The Hokusai Sketch-Books*: “I have long been perplexed as to why it was the *Manga* that caught popular fancy—and holds it still—since in so many respects the other series were superior; and I have concluded that it is the *Manga*'s simple honesty, its peasant force, its lack of pretension that have kept it popular with artists. In the perverse manner that oftentimes makes the village drunkard and not the vicar the most loved man in the countryside, just so does the *Manga* hold our affection.”

J.A. Hitchcock is the author of six books about Japan, the most recent of which is *The Ghosts of Okinawa*. Based in Crofton, MD, she can be reached via e-mail at cohiba@ix.netcom.com.

Hokusai links! www.mangajin.com



1 **Otane:** ここ の 家 は、庭 が 草 ばうぼう。
 Koko no uchi wa, niwa ga kusa bōbō.
 here (mod.) house as for yard (subj.) grass/weeds (thickly growing FX)
“The yard here is overgrown with weeds.” (PL2)

少し は 草むしり でも すればいい のに。
 Sukoshi wa kusa-mushiri demo sureba ii noni.
 a little at least weeding or something if do is good even though
“They should at least do a little weeding.” (PL2)

2 **Otane:** この 家 は ペンキ 塗った ばかり で きれい だ ね。
 Kono ie wa penki nutta bakari de kirei da ne.
 this house as for paint applied/painted just done (reason) pretty is (colloq.)
“This place has just been painted and it looks nice.” (PL2)

Sound FX: ワンワン
 Wan wan
Bow wow

Sign: ポチ
 Pochi
Spot

- *nutta* is the past form of the verb *nuru* (“spread/apply [a liquid/paste] onto” or “paint”), and *bakari* after the past form of a verb implies that the action just recently took place.

3 **Otane:** こんにちは。 お天気 で けっこう です。
 Konnichi wa. li o-tenki de kekkō desu.
 good day/good afternoon good/fine (hon.)-weather is-(reason) nice/pleasant is
“Good afternoon. It’s so nice to have such fine weather.” (PL3)

Neighbor 1: こんにちは、おばあちゃん。
 Konnichi wa, obāchan.
 good day/good afternoon (hon.)-grandmother
“Good afternoon, Obāchan.” (PL2-3)

- *obāchan* is a less formal *obāsan*, literally “grandmother” but also used for addressing or referring to any elderly woman.

4 **Neighbor 2:** だあれ、あの おばあさん? 見かけない 顔 だけど。
 Dāre, ano obāsan? Mikakenai kao da kedo.
 who that (hon.)-grandmother haven’t seen face is but
“Who is that? I haven’t seen her before.” (PL2)

近く の 農家 の 人?
 Chikaku no nōka no hito?
 nearby of farm family of person
“Is she from one of the nearby farm families?” (PL2)

Neighbor 1: この先 の 矢利貝さん の おばあちゃん よ。
 Kono saki no Yarigai-san no obāchan yo.
 ahead of here who is/are (name-hon.) from grandmother (is-emph.)
“She’s from the Yarigais’ down the street.” (PL2)

最近、田舎 から 出て来て、同居した んです って。
 Saikin inaka kara dete kite dōkyo shita n desu tte.
 recently country from came out-and moved in (explan.) (quote)
“They say she moved here from the country recently and lives with them now.” (PL2)

- *dāre* is simply an elongated *dare* (“who”). The sentence is inverted; normal order would be *Ano obāsan wa dare (desu ka)?*
- *mikakenai* is the negative form of *mikakeru* (“catch sight of/happen to see” or “come upon/run into”).
- *saki* often refers to an area up ahead on the same road or path, so *kono saki* is literally “ahead of this place/here” → “up/down the street.”
- *dōkyo* is a noun for “living in the same household/existing side by side,” and *dōkyo shita* is the past form of *dōkyo suru* (“live/move in together”); one of the word’s most common uses is to refer to parents living with their married children.

5 **Neighbor 2:** あら、じゃあ お姑さん?
 Ara, jā o-shūtome-san?
 (interj.) then/in that case (hon.)-mother-in-law
“Oh, then it’s her mother-in-law?” (PL2)

Neighbor 1: それ が ね、奥さんの ほう の お母様 らしい の よ。
 Sore ga ne, okusan no hō no okāsama rashii no yo.
 that (subj.) (colloq.) wife ‘s side of (hon.)-mother-(hon) is apparently (explan.) (emph.)
“No, apparently, it’s Mrs. Yarigai’s own mother.” (PL2)

- *shūtome* can refer to either mother-in-law in a marriage, but it most typically refers to the wife’s mother-in-law—which is why Neighbor 2 makes the assumption she does. Traditionally, a Japanese wife didn’t marry a husband so much as “marry into” her husband’s family, where she often became, in effect, a servant to her mother-in-law, so the relationship between the wife and her mother-in-law was by far the most important in-law relationship.

(continued on next page)



6 **Neighbor 2:** へえーっ、あの お上品そうな 奥様 と は だいぶ イメージ 違う わねえ。
Hē, *ano o-jōhin-sō na okusama to wa daibu imēji chigau wa nē.*
 (interj.) that (hon.)-refined-looking wife from as for considerably image is different (fem. emph.)
“Goodness, she has quite a different image from her refined-looking daughter, doesn’t she?” (PL2)

Neighbor 1: ほんと。あの 方、思った より 田舎 の ほう の ご出身 だったみたい ね、クスゥス。
Honto. Ano kata omotta yori inaka no hō no go-shusshin datta mitai ne, kusu kusu.
 true that person thought more than country of direction of (hon.)-background was it seems (colloq.) (fem. snicker)
“Really. I guess she was more of a country girl than we thought. Tee hee.” (PL2)

- to marks the basis of comparison; ~ to chigau = “is different from ~”
- shusshin is a noun referring to where one came from, whether geographically, educationally, or professionally.

1 **Sound FX:** クーッ クック クッ
Kū! *kukku ku!*
Coo coo coo

Nameplate: 矢利貝
Yarigai
 (surname)

- this name is no doubt intended as a pun on やり甲斐 *yarigai*, which refers to the feeling that what one is doing is worthwhile and important. The pun foreshadows one of the themes of this story.

2 **Matsuyo:** 母さん、また そんな かっこう で、 フラフラ 出歩いたりして!
Okāsan, mata sonna kakkō de, fura-fura de-aruitari shite!
 (hon.)-mother again that kind of appearance with (wandering FX) doing things like go out and walk about
“Mother! Have you been out wandering around dressed like that again?!” (PL2)

自動車 が 走ってる から、 あぶない って 言ってる のに。
Jidōsha ga hashitte-rū kara, abunai tte itte-rū noni.
 cars (subj.) are running because is dangerous (quote) have said even though

“I’ve told you before, there are cars racing about and it’s dangerous.” (PL2)

- kakkō refers to one’s external appearance, most commonly how one is dressed, so sonna kakkō = “dressed like that.”
- the -tari form of a verb followed immediately or later in the sentence by a form of suru means “do something/things like ~”, when several -tari verbs occur in sequence, as in the next panel, the meaning becomes “do things like ~ and/or ~.”

3 **Matsuyo:** ここ は 田舎 じゃないんです から ね。 モンペ は やめて よ、 モンペ は!
Koko wa inaka ja nai n desu kara ne. Monpe wa yamete yo, monpe wa!!
 here/this place as for country is not (explan.) because (colloq.) work pants as for stop-(request) (emph.) work pants as for
“This isn’t the country. Please stop going around in those monpe!” (PL2)

それと 気安く 他人の 家 を のぞいたり、 声をかけたり しないで よね!
Sore to kiyasuku tanin no uchi o nozoitari, koe o kaketari shinaide yo ne!
 that and forwardly other people’s houses (obj.) do things like peek into and/or do things like speak to don’t do-(request) (emph.)

“And you shouldn’t go around blithely peeking into people’s houses and talking to everyone you meet.” (PL2)

みっともない から。
Mittomonai kara.
 is unseemly because

“It’s unseemly.” (PL2)

- monpe refers to women’s work pants—made of kimono material, gathered at the ankles, and worn over a half-kimono—traditionally used by the wives of farmers and fishermen; they are still worn today in rural/coastal areas, especially by older women, but few urban women would consider them an appropriate fashion statement.

4 **Label:** 馬印 バケツ
Uma-jirushi Baketsu
Horse Brand bucket

5 **Sound FX:** ゴシゴシ
Goshi goshi
Scrub scrub

6 **Matsuyo:** あーあ、 そんなに ビショビショ に 濡らして。
Ā-a, sonna ni bisho-bisho ni nurashite.
 (interj.) that much (sopping FX) (manner) dampen/make wet
“Oh, no! You’ve made it all sopping wet!” (PL2)

そこ の 床 は ワックス を かけてある んだ から、 水拭き なんか しないで よ!!
Soko no yuka wa wakkusu o kakete aru n da kara, mizu-fuki nanka shinaide yo!!
 there/that place of floor as for wax (obj.) has been put on (explan.) because water wiping as for don’t do-(request) (emph.)

“The floor there has been waxed, so don’t go scrubbing it with water!” (PL2)

- the interjection/sigh ā-a can range in feeling from disappointment to dismay to disgust.

7 **Sound FX:** ガチャーン
Gachān
Crash (effect of tea cup shattering)



1 Matsuyo: キャーッ! これ 高い 外国製 のティーカップ よ!!
 Kyā! Kore takai gaikoku-sei no tii kappu yo!
 (scream) this high/expensive foreign-made that is tea cup (is-emph.)
 "Aaack! This is an expensive imported tea cup, you know!" (PL2)

Otane: おや そう かい。高い のに もろい ねえ、それ。
 Oya sō kai. Takai noni moroi ne, sore.
 (interj.) that way (?) is expensive even though fragile (is-colloq.) that
 "Oh, is that so? Even though it's expensive, it's fragile, isn't it?"
 "Oh, is that so? It's awfully flimsy for being so expensive." (PL2)

2 Matsuyo: 洗いもの も、何 も しなくていい から、じっとしてて よ、お母さん!!
 Arai-mono mo, nani mo shinakute ii kara, jitto shite te yo, Okāsan!!
 washing too/also [not] anything too/also is OK not to do because/so be still-(request)(emph.)(hon.)-mother
 "It's fine if you don't wash the dishes or do anything else, so just sit still, Mother!"
 "Just go sit down, Mother! You don't have to do the dishes, or anything else either!" (PL2)

- *arai-mono* (lit. "things to be washed") can refer either to laundry or the dirty dishes.
- *mo* by itself typically means "too/also," but ~ *mo* ~ *mo* makes the expression "both ~ and ~," or, when followed by a negative, "neither ~ nor ~." Here the expression combines with *nani mo*, which followed by a negative means "not anything" → *arai-mono mo nani mo* = "neither dishwashing nor anything." *Shinakute ii* literally means "it's OK not to do ~," but here the feeling is closer to "don't do ~."
- *jitto shite-te* is a contraction of *jitto shite ite*, the -te form of *jitto shite iru* ("is being still"), from *jitto suru* ("be/hold/sit still"). The -te form is used here as an abrupt request/command.

3 Matsuyo: あたし、ちょっと 美容院 に 行って来る から、留守番して ね!
 Atashi, chotto biyō-in ni itte kuru kara, rusuban shite ne!
 I/me a little beauty parlor to will go and come because/so watch house-(request)(colloq.)
 "I'm going out to the beauty parlor for a while, so watch the house, OK?" (PL2)

それ ぐらい は まともに 出来る でしょ!!
 Sore gurai wa matomo ni dekiru desho!!
 that about/at least as for properly can do probably/surely
 "Surely you can handle that much without messing things up!" (PL2)

- *rusuban* refers to the task of guarding/looking after the house while everyone else is away.
- *gurai* (or *kurai*) is basically "about/approximately," but it can also occur with actions to mean "at least [that action]." Here, *sore* refers back to the action of *rusuban* ("guarding the house").

4 Otane: やれやれ、 何も せんで じっとしてる の も、 つらい のー。
 Yare-yare, nani mo sen de jitto shite-ru no mo, tsurai nō.
 (disappointment) [not] anything without doing be still (nom.) too/also is tough/trying (colloq.)
 "Goodness, it sure is tough to just sit still and do nothing." (PL2)

もう 田舎 には 帰れん し...
 Mō inaka ni wa kaeren shi...
 [not] anymore country to as for can't return and
 "And I can't go back to the country anymore..." (PL2)

- *yare-yare* is a verbalized sigh that can range in feeling from fatigue to relief to disappointment to exasperation.
- *sen* is equivalent to *shinai*, a negative form of *suru* ("do"); *sen de* = *shinai de*.
- *nō* is equivalent to *nā* or *nē*, the colloquial particles *na/ne* lengthened for emphasis; *nō* is used mostly by older men and women.
- *kaeren* is a contraction of *kaerenai* ("can't go home").

5 Yō-chan: ただいまーっ。
 Tadaima.
 just now
 "I'm home!" (PL2)

Otane: おかえり、 洋ちゃん。
 Okaeri, Yō-chan.
 welcome home (name-dimin.)
 "Welcome home, Yō-chan." (PL2)



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1 **Otane:** あーあ、また 畑仕事 が やりたい ねえ。
A-a, mata hatake-shigoto ga yaritai ne.
(sigh) again garden work (subj.) want to do (colloq.)
“Ohh, I'd sure like to do garden work again.”

“Ohh, I sure wish I had a garden to work in again.” (PL2)

2 **Otane:** そ う だ! こ こ の 庭 は 日 当 た り も い い し、
Sō da! Koko no niwa wa hi-atari mo ii shi,
that way is here/this place of yard as for sunshine too/also is good and besides
“I know! Since the yard here gets plenty of sunshine,

こ な な 草 を 生 や か し て る よ り 、 畑 に し て お い し い 野 菜 を 作 つ た 方 が、
konna kusa o hayakashite-ru yori, hatake ni shite oishii yasai o tsukutta hō ga,
this kind of grass (obj.) be growing more than garden into make-and delicious vegetables (obj.) made side (subj.)
旦 那 様 に も 喜 ぶ も ら え る よ。
danna-sama ni mo yorokonde moraeru yo.
master-(hon.) (doer) also can have [him] enjoy (emph.)
“rather than just letting grass grow like this, by turning it into a garden and making delicious vegetables, I can have the master, too, enjoy it.”

“instead of growing nothing but grass, I could turn it into a garden and grow delicious vegetables for my son-in-law to enjoy.” (PL2)

- *sō da* is literally “it is so/that way,” but it’s used idiomatically like “Oh, I know!/Oh, that’s right!/Oh, yeah!” when you have a sudden thought/idea.
- *hayakashite-ru* is a contraction of *hayakashite iru*, from *hayakasu*, which is a variation of *hayasu* (“cause/allow to grow”).
- ~ *yori* ~ *hō ga* is used in making comparisons, with *hō ga* following the better/preferable alternative.

3 **Otane:** そ う と 決 ま れ ば 、 善 は 急 げ。
Sō to kimareba, zen wa isoge.
that way (quote) if/when is decided good as for hurry

“Well, once I’ve decided to do it, there’s no point in putting off a good thing.” (PL2)

- *zen wa isoge* literally means “as for good things, hurry up and do them without delay” → “good deeds/desirable things should be done right away.” Some references compare the expression with the English saying “Make hay while the sun shines,” but the opportunistic tone of the English saying is missing from the Japanese, which simply emphasizes the timely/expeditious achievement of something good regardless of how favorable conditions are.

4 **Sound FX:** ザ ク ッ ザ ク ッ ザ ク ッ
Zaku zaku zaku
Crunch crunch crunch

5 **Sound FX:** ザ ク ク ザ ク ク ザ ク ク
Zakku zakku zakku
Crunch crunch crunch

6 **Otane:** さ て と 、 こ や し も や っ と か な く ち ゃ。
Sate to, koyashi mo yattokanakucha.
(interj.) (quote) fertilizer too/also must give
“Let’s see, I need to give it some fertilizer, too.” (PL2)

Yō-chan: こ や し ??
Koyashi??
“Fertilizer?” (PL2)

Towel: いろは
I-ro-ha

- *sate* (with or without the quotative *to*) is used when contemplating or beginning an action: “let’s see/well now/well then.”
- *yattokanakucha* is a contraction of *yatte okanakute wa (ikenai)*, a “must/have to” form of *yatte oku* (“go ahead and give”), from *yaru* (“give”).
- *i-ro-ha* are the first three syllables of a classical Japanese poem that contains each syllable of the Japanese syllabary just one time each. The order of the syllables in the poem was long used as the basis for “alphabetizing” in Japanese before the present *a-i-u-e-o* syllabary order became established for that purpose, and it’s still quite widely used today for numbering items in outlines and lists. The syllables *i-ro-ha* pop up quite commonly in all sorts of places, often with no particular significance except that they’re as familiar to everyone as ABC.

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1

Yō-chan: ワーー、くさーい!! 本当に こんな の 畑 に まく の?!
 Wā, kusāi!! Hontō ni konna no hatake ni maku no?!
 (exclam.) is smelly truly this kind of thing garden on will spread (explan.-?)
“Boy, that stinks! You’re really going to spread that stuff on the garden?!” (PL2)

Sound FX:

ドボ ドボッ

Dobo dobo!

Plop plop

Otane:

ハハハ、何 と 言っても、こやし は これ が 一番 さ。
 Ha ha ha, nan to itte mo, koyashi wa kore ga ichiban sa.
 (laugh) what/whatever (quote) even if say fertilizer as for this (subj.) no. 1/best (is-colloq.)

“Ha ha ha, no matter what anyone says, when it comes to fertilizer, this is the best.” (PL2)

- *kusāi* is elongated for emphasis, from *kusai* (“is smelly”).
- *nan to itte mo* is an expression like “no matter what you say/say what you will/when all is said and done/after all.”
- *koyashi* is the noun form of *koyasu* (“fertilize/enrich/fatten”), and it can be used as a generic word for “fertilizer,” but most typically *koyashi* refers specifically to manure or night soil (human excrement used as fertilizer). Other kinds of fertilizer are referred to as 肥料 *hiryō*.

2

Matsuyo: ただいまーっ。

Tadaimā!

just now

“I’m home!” (PL2)

3

Otane: おかえり。

Okaeri.

“Welcome home.” (PL2)

FX: ガーン

Gān

(effect of powerful shock)

FX: プーン

Pūn

(effect of powerful smell)

Yō-chan: 僕 も 一緒に 畑 を 作つた んだ よ!

Boku mo issho ni hatake o tsukutta n da yo!

I too/also together garden (obj.) made (explan.) (emph.)

“Grandma made a garden and I helped, too!” (PL2)

To be continued . . .



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vocabulary summary

From A Non-Career Woman, p. 24

お願ひする	<i>o-negai suru</i>	request (v.)
うすい	<i>usui</i>	thin
マユ	<i>mayu</i>	eyebrows
太い	<i>futoi</i>	thick/fat
鼻	<i>hana</i>	nose
双子	<i>futago</i>	twins
手袋	<i>tebukuro</i>	gloves
商売	<i>shōbai</i>	business
ソフト	<i>sofuto</i>	software
みつかる	<i>mitsukaru</i>	be discovered
避ける	<i>sakeru</i>	avoid
応接室	<i>ōsetsu-shitsu</i>	reception room
たのむ	<i>tanomu</i>	request (v.)
ミルク	<i>miruku</i>	milk
砂糖	<i>satō</i>	sugar
もてなし	<i>motenashi</i>	hospitality
行き届いた	<i>yuki-todoita</i>	thorough
気くばり	<i>ki-kubari</i>	attentiveness/care
遅刻	<i>chikoku</i>	lateness/tardiness

From Fuji Santarō, p. 30

意地	<i>iji</i>	pride
一流	<i>ichiryū</i>	first-rate
パソコン	<i>pasokon</i>	personal computer
ワープロ	<i>wāpuro</i>	word processor
珍しい	<i>mezurashii</i>	unusual
利用する	<i>riyō suru</i>	use/utilize
意外と	<i>igai to</i>	surprisingly/remarkably
おちつく	<i>ochitsuku</i>	relax/become calm
ぜひ	<i>zehi</i>	by all means
若もの	<i>wakamono</i>	youngsters
立ち向かう	<i>tachi-mukau</i>	confront/face
町かど	<i>machikado</i>	street corner
出現する	<i>shutsugen suru</i>	appear
ついに	<i>tsui-ni</i>	finally
ひろがる	<i>hirogaru</i>	spread (v.)
時代	<i>jidai</i>	era
請求書	<i>seikyū-sho</i>	invoice (n.)

From Honto ka na, p. 56

降雨	<i>kōu</i>	rainfall
平均	<i>heikin</i>	average
降る	<i>furu</i>	[rain] falls (v.)
時期	<i>jiki</i>	time/period
文化的	<i>bunka-teki</i>	cultural
遺産	<i>isan</i>	heritage
建築物	<i>kenchiku-butsu</i>	structures/buildings
壊滅	<i>kaimetsu</i>	destruction
危機	<i>kiki</i>	crisis/danger
地震	<i>jishin</i>	earthquake
スマogu	<i>sumoggu</i>	smog
禁煙	<i>kin'en</i>	non-smoking
推進する	<i>suishin suru</i>	promote/advance
歌舞伎	<i>kabuki</i>	Kabuki
上演	<i>jōen</i>	performance
及ぶ	<i>oyobu</i>	reach/extend
役者	<i>yakusha</i>	actor
清める	<i>kiyomero</i>	purify/purge

大家
立ちのく
信頼する
計算
おじぎ
贈り物
義務
助かる

夫
妻
夫婦
優良
幼稚園
必要
技術
非常に
関係
厳しい
洗濯
公害
教室
検閲官
屋上
活動
麻雀
離婚
原因
裁判
政府
訴え
熱心
率
生徒
逆
胃かいよう
高血圧
ハゲる
同級生
縁起物
王
比較する
卒業

ōya
tachi-noku
shinrai suru
keisan
o-jigi
okurimono
gimu
tasukaru
otto
tsuma
fūfu
yūryō
yōchien
hitsuyō
gijutsu
hijō ni
kankei
kibishii
sentaku
kōgai
kyōshitsu
ken'etsu-kan
okujō
katsudō
mājan
rikon
gen'in
saiban
seifu
uttae
nesshin
ritsu
seito
gyaku
ikaiyō
kō-ketsuatsu
hageru
dōkyūsei
engimono
ō
hikaku suru
sotsugyō

landlord
move out/vacate
trust/have confidence in
calculation
(hon.)-bow (n.)
present (n.)
obligation
be helped/saved
husband

wife
married couple
excellent
kindergarten
necessary/needed
technique/art
extremely
relationship
strict
laundry
pollution
class/lessons
censors
rooftop
activity

mah-jongg
divorce (n.)
cause (n.)
[court] trial
government
law suit/claim
eager/zealous
percentage
student
backwards
stomach ulcer
high blood pressure
lose hair/become bald
classmate
good luck charm
king
compare
graduation

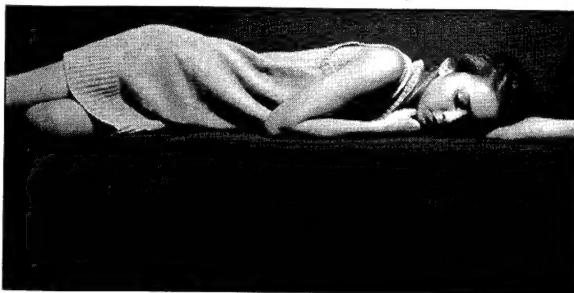
From Yūyake no Uta, p. 77

バラ	<i>bara</i>	rose
咲く	<i>saku</i>	bloom (v.)
ペンキ	<i>penki</i>	paint
田舎	<i>inaka</i>	countryside
お姑さん	<i>o-shūtome-san</i>	(hon.)-mother-in-law
のぞく	<i>nozoku</i>	peek into
濡らす	<i>nurasu</i>	wet/dampen
もろい	<i>moroi</i>	fragile
じっとする	<i>jitto suru</i>	hold/sit still
空気	<i>kūki</i>	air
ホタル	<i>hotaru</i>	firefly
柿	<i>kaki</i>	persimmon
栗	<i>kuri</i>	chestnut
野菜	<i>yasai</i>	vegetables
日当たり	<i>hi-atari</i>	sunshine
生やかす	<i>hayakasu</i>	cause/allow to grow

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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Mangajin is a made-up word combining *manga* (“comics/cartoons”) and *jin* (“person/people”). It sounds almost like the English word “magazine” as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.